

Aesthetic Control in inner city area planning;

***What are aesthetic guidelines for development,
and what as a result, is being built?***

*An exploration into aesthetic control practice, implementation
and problems in Battery Point.*



by
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This professional project contains no material which has been accepted
for the award of any other degree or diploma in any other tertiary institution
and to the best of my knowledge and belief, this paper contains no other
material previously published or written by any other person, except where
due reference is given in the text of this paper.

Danielles Hawkes



Sketch of Village on the Green, Sandy Bay Road (Author 1998).

This professional project is dedicated to both Barrie Shelton for his inspiration, and Bob Graham for his help and persistence.

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1.1 INTRODUCTION TO THE PROFESSIONAL PROJECT.

The aim of this professional project is to explore the built results of aesthetic control application, particularly in Battery Point in Hobart, and to develop an understanding of why problems, particularly historical mimicry, occur as a result of aesthetic control application.

The professional project will review aesthetic control in the *Battery Point Planning Scheme 1979* and include a case study of developments in Battery Point. The results from the case study will be used to develop and discuss an alternative approach for the implementation of aesthetic and design guidance for Battery Point.

1.2 ASSUMPTIONS OF THE PROFESSIONAL PROJECT.

The initial expectation when beginning research for this professional project was that historical mimicry occurring in Battery Point can be directly attributed to aesthetic control application.

The view that historical mimicry (as well as mediocre and 'bland' architecture) is being caused by aesthetic control is common throughout planning and especially architectural ideology and literature.

Ultimately, this professional project aims to develop evidence that indicates aesthetic control is not the sole contributor in the development of historical mimicry.

1.2.1 Why is *Historical mimicry* seen as a problem?

I believe historical mimicry is a problem, particularly in areas of historical significance because; -

- Historical mimicry is not visually authentic to genuine historic development that it mimics. Historical mimicry is often portrayed as crude imitations that are architecturally incorrect. For example, Georgian architecture is often portrayed in historical mimicry as including Classical columns, Federation bay windows as well as Victorian finials and verandah 'lacework'. An example of this is Village on the Green, Sandy Bay Road, Hobart.
- Historical mimicry is an individually personal interpretation of the perceived 'image' or architecture inherent to a particular district or area.
- Historical mimicry is very selective in the style and era of architecture that it chooses to mimic - quite often popular and significant architectural periods and styles are interpreted into historical mimicry.

- Historical mimicry often neglects urban design elements that are crucial in defining the image and character of an area - including street alignment, building setback and height, mass and orientation as well as street landscaping and street furniture - and still manages to be approved because it 'looks old' and is therefore perceived to be 'contextual'.
- Historical mimicry relies on subjective mimicry of selected architectural styles and forms in order to be considered contextual to a built environment, rather than addressing the wider variety of architecture and types of residential development that have evolved in the area.
- Historical mimicry can often be as aesthetically unpleasant and 'ugly' as contemporary counterparts which are considered as 'inappropriate' for approval in historic areas.
- Historical mimicry relies on the view that 'old is good' to justify its design quality rather than aiming to produce high quality architecture and urban design.

1.2.2 Does *Historical mimicry* result from aesthetic control?

There are many reasons why historical mimicry develops. The visual requirements of aesthetic control that specifies contextual qualities, character or certain architectural styles for new development may be to blame for the development of historical mimicry, particularly in historic areas.

However, other reasons may include; -

- Subjective and personal based decisions from the decision makers in the implementation of aesthetic control;
- Design 'illiteracy' and lack of design training for those making decisions and administering aesthetic control; and
- The current popularity and re-emergence of 'old style' and historical mimicry development; 'mimicry sells'.

This professional project aims to explore and acknowledge that historical mimicry is *not* solely the result of aesthetic control, but also to recognise that there are many other reasons underlying the development of historical mimicry, especially in historic areas.

1.3 LIMITATIONS OF THE PROFESSIONAL PROJECT.

While this professional project has been researched and written to the best of the authors ability, it must be recognised that there were several limitations associated with the study and research of this professional project; -

- The subjective nature of the project topic; and

- The lack of any published material available on the project topic in an Australian and (especially) Tasmanian context.

In the context of Tasmania, it is perhaps questionable to implement a planning tool such as aesthetic control that has no local examples or background theory to follow on from and determine how the tool can be best implemented into operational means, what consequences may follow and how effective the tool is likely to be in attaining the specific objectives behind its implementation.

1.4 AIM OF THE PROFESSIONAL PROJECT.

To explore and challenge urban aesthetic control in contemporary planning practice, highlighting the problems that occur as a result of aesthetic control application and to develop and discuss an alternative planning approach for Battery Point.

1.5 OBJECTIVES OF THE PROFESSIONAL PROJECT.

- To explore aesthetic control application in contemporary planning practice;
- To highlight the relationship between aesthetic control and an awareness of built heritage and heritage conservation in historic urban environments;
- To document and review examples of development that take place as a result of aesthetic control;
- To examine possible implications for urban fabric and cities as a result of aesthetic control;
- To challenge aesthetic control as an effective planning tool governing the external appearance of new development and the conservation of existing development;
- To examine aesthetic control in current planning practice for Battery Point and to document and review the development that takes place as a result;
- To challenge aesthetic control as an effective planning tool for Battery Point; and
- To develop and discuss an alternative planning approach for Battery Point.

1.6 INTRODUCING AESTHETIC CONTROL.

Aesthetic control is a planning tool used to control the aesthetic and visual impact of development. It is primarily concerned with the external appearance (or 'aesthetics') of development in an urban environment and this is what sets it apart from design review.

Design review on the other hand is concerned with controlling all aspects of design including spatial elements, typology, building morphology and also architectural style.

Aesthetic control is implemented through formalised or informal processes where private or public development proposals receive independent criticism from advisory committees or design panels specifically involved to give advice or make decisions on the aesthetic merit of the proposal.

Aesthetic control is a relatively new planning procedure and was first readily implemented in the UK in the 1920's. Much like today, the initial goal of aesthetic control was to maintain and improve upon the physical qualities and character of communities.

1.6.1 *Aesthetic control: the Battery Point context.*

Aesthetic control has been employed to guide the physical form and character of Battery Point since at least 1979 when the *Battery Point Planning Scheme 1979* was first implemented.

Aesthetic control was implemented in the Battery Point Scheme with the intention of continuing and enhancing the physical form and character of existing townscape in Battery Point and allowing an evolution of residential development to continue.

However, the subsequent approval of residential developments portraying historical mimicry has cast some doubt on whether the aesthetic control in the Battery Point Scheme has achieved its intent or been successful in continuing and enhancing the special physical characteristics and unique types of residential development found throughout Battery Point

1.6.2 *Problems associated with aesthetic control in Battery Point.*

While I believe historical mimicry is the most visually obvious problem associated with aesthetic control in the Battery Point Scheme, there are other problems relating to the implementation and approval process.

These include the subjective nature of the performance based aesthetic control in the Battery Point Scheme, the 'more of the same' nature of the control (which understandably could be interpreted as requiring historicist development), personal taste and style based decisions by those making approvals and decisions and the image of Battery Point as being synonymous with 19th century buildings and popular architectural styles.

1.6.3 How is the professional project going to respond?

The professional project shall aim to examine the role that aesthetic control plays in the development of historical mimicry and determine why historical mimicry is developing in Battery Point. This will aid in developing an alternative planning approach which specifically seeks to avoid the identified problems associated with aesthetic control implementation in Battery Point.

1.7 OUTLINE AND CONTENT OF THE PROFESSIONAL PROJECT.

Chapter 1 - Introducing the professional project.

- Introduction and assumptions of the professional project.
- Aim of the professional project.
- Objectives of the professional project.
- Introducing aesthetic control.
- Outline and content of the professional project.

Chapter 2 - Introducing aesthetic control.

- What is aesthetic control?
- Why have it?
- What does it hope to achieve?
- Aesthetic control and historical mimicry.
- The development of aesthetic control.

Chapter 3 - Aesthetic control, process and implementation; a global issue.

- The implementation and process of aesthetic control (different methods, advisory panels and committee's).
- The application of aesthetic control (examples).
- Development and buildings that have resulted from aesthetic control (examples).

Chapter 4 - The implementation of aesthetic control in Battery Point.

- Why aesthetic control has been implemented in Battery Point.
- How aesthetic control is implemented in Battery Point.
- Types of aesthetic control in the current Battery Point Scheme.
- The role of advisory panels and committee's in the implementation of aesthetic control in Battery Point.
- The decision makers in the implementation of aesthetic control in Battery Point.

Chapter 5 - Examining the implementation & effects of aesthetic control.

- Development applications for Battery Point - how have they been affected by aesthetic control?
- What other 'external' factors affect and influence the design and external appearance of development in Battery Point?
- Is there a relationship between aesthetic control and what is being approved and /built in Battery Point?

Chapter 6 - Challenging aesthetic control in Battery Point.

- The link between aesthetic control and historical mimicry in Battery Point.
- Problems associated with aesthetic control in Battery Point.
- Challenging aesthetic control as an effective contemporary planning tool.

Chapter 7 - An alternative planning approach.

- The development and discussion of an alternative planning approach to Battery Point in Hobart.
- Conclusion.

The terms 'Aesthetic' and 'Control' are, as defined in the Macquarie Dictionary; -

Aesthetic(s); 1. Science which deduces from nature and taste the rules and principles of art; theory of the fine arts; science of the beautiful. 2. Relating to the sense of what is considered beautiful.

Control; 1. To exercise restraint or direction over; dominate or command. 2. Act or power of domination or control. 3. A check or restraint.

From consideration of the above definitions, 'aesthetic control' might well be defined as exercising restraint and control over what is considered visually beautiful.

Aesthetic control as defined in the context of this professional project refers to a planning procedure whereby communities review and place conditions on proposals for development with the intent of ensuring that the external appearance ('aesthetics') of the development is visually 'appropriate' (or 'beautiful') in their judgement.

2.1 INTRODUCTION.

The aim of this chapter is to define aesthetic control and to explore the reasons why communities implement aesthetic control.

Additionally, the link between the implementation of aesthetic control and the development of historical mimicry will be discussed with a focus on stating why historical mimicry is undesirable, particularly in historic areas.

This chapter will also indicate the benefits and problems associated with the implementation of aesthetic control in the planning and development of communities.

2.2 WHAT IS AESTHETIC CONTROL?

Aesthetic control is a regulatory procedure to control the aesthetics and visual impact of development.

It is distinguished from design control in that it is primarily concerned with the external appearance (or 'aesthetics') of an urban environment in relation to context and setting. Design control however, is concerned with controlling all aspects of design (for example; morphology, typology, contextuality, spatial, etc) rather than concentrating on controlling a single design element such as aesthetics.

Aesthetic control is primarily concerned with the visual appearance of development in an urban setting by which "private and public development proposals receive independent criticism under the sponsorship of a local government unit, whether through informal or formalised processes."¹

¹ Case Scheer, B & Preiser, W.F.E (editors), 1994, *Design Review: Challenging urban aesthetic control*, published by Chapman and Hall Inc., p. 2.

Although aesthetic control is a relatively new procedure in planning practice, its widespread adoption as a means by which councils and communities exercise their control over the appearance of cities, compares to the rate at which zoning was adopted as a planning tool in the 1930's.

In part, aesthetic control is a means of picking up where the zoning system has left off (or allegedly 'failed' to achieve) ; "namely, to maintain the quality of the physical environment of an entire community, and in particular, to enhance community character and contribute to a heightened image and sense of community."²

A national survey in 1995 by American urban designer and architect, Case Scheer, indicated that at least 83% of US cities and towns surveyed had some form of aesthetic control in use.³ An initial assumption that aesthetic control was more or less restricted to areas and precincts of noted significant heritage and historic value proved wrong. Out of more than 370 cities and towns reviewed, over 85% of cities and towns in the USA used the procedure of aesthetic control to review the design and aesthetic qualities of non-historic urban environments and development.

" The widespread use of aesthetic control is also new: 60% of respondents with aesthetic control have introduced it in the last twelve years; 10% in the last two years."⁴

Likewise in Australia, the implementation of aesthetic control has dramatically increased over the last 20 years. Aesthetic controls now exist in all Australian capital cities and are incorporated into State Policies and planning legislation.

Planning schemes such as the City of Hobart's *Battery Point Planning Scheme 1979* and the introduction of design advisory panels to 'back up' the aesthetic control process in both Adelaide and Hobart are examples of how aesthetic control is becoming an essential part of inner city planning.

As indicated by Case Scheer in her 1995 national survey, aesthetic control is proving to be a sought after and increasingly documented planning tool for those planning and reviewing the development and conservation process of cities and towns.

The conservation of townscapes from 'inappropriate' and contemporary development is an issue which is highly relevant to the district of Battery Point in Hobart.

This professional project has a particular focus on Battery Point.

² Habe, R. 1989, Public design control in American communities, *Town Planning Review*, 60 (2), p. 195.

³ Case Scheer, B & Preiser, W.F.E. 1994, *Design Review: Challenging Urban Aesthetic Control*, published by Chapman and Hall Inc., p. 2.

⁴ Case Scheer, B. 1994, Introduction: The Debate on Design Review, from *Design Review: Challenging Urban Aesthetic Control*, published by Chapman and Hall Inc., p. 1.

2.3 WHY HAVE AESTHETIC CONTROL?

Design guidelines and zoning procedures that deal with aesthetic control are implemented by administrative bodies and communities in cities and towns for many reasons.

Based on a survey of practice in 66 American cities, an article; Public design control in American communities, (Habe, 1989) identified no less than 14 different stated reasons and categories of goals and objectives of aesthetic and design control in American communities.

Aesthetic control of the urban environment was the most often stated objective (64.9%) while the second most frequently stated objective was that of economic concern (52.6%). The third most frequent objective was public welfare with almost a half of all respondents in the survey stating that the good of the general community and public welfare was a major reason for the implementation of aesthetic and design control (47.4%).

It was also noted in the survey that most criteria and standards in aesthetic controls and guidelines limit the control of physical design and visual aspects of urban environments.

Control of architectural design was nominated in 98.3% of all cities and towns surveyed. Of these, the most common elements of architecture 'controlled' included; -

- Materials (67.2%);
- Colours (56.9%);
- Utilities/ equipment (55.17%);
- Height (48.3%); and
- Projections/ fixtures (39.7%).

Other less common objectives controlling non-physical and non-aesthetic factors included; - sound and psychological factors of privacy, security and convenience.

The survey found "a considerable gap between the stated objectives, which include a considerable proportion of non-aesthetic concerns, and the actual elements targeted for control in the form of design and aesthetic criteria and standards."⁵

⁵ Habe op.cit. p. 202.

Aesthetic.

- Aesthetic and visual aspects of the urban environment; and
- Character and identity of a community.

Non-aesthetic.

- Economic concern;
- Public welfare;
- Concern for psychological well-being;
- Ecological and environmental concern;
- Historical and cultural conservation/ preservation; and
- Facilitating the functional aspect of community life.

Environmental elements controlled in aesthetic control.

- Architectural design;
- Landscape design;
- Vehicular circulation;
- Site design;
- Pedestrian circulation;
- Screening;
- Lighting; and
- Street furniture.

Architectural and design elements controlled.

- Materials;
- Colours;
- Utilities/ equipment;
- Scale;
- Facades;
- Roof and Walls;
- Building size area; and
- Style.

Figure 1; Reasons and Objectives for the implementation of aesthetic control and design guidelines.⁶ (in order from most frequent to least frequent)
Source: Habe, 1989.

⁶ Habe, R. 1988, Design Guidelines and Community Character Compatibility (Research Report), Los Angeles, School of Urban and Regional Planning, University of Southern California.

2.4 AESTHETIC CONTROL AND THE QUEST FOR 'GOOD' DESIGN.

While the objectives for aesthetic control encourage improvements and enhancements for the good of the community (in the areas of welfare, economics, traffic, etc), above all aesthetic control promotes 'good' design of the urban environment.

The problem is, what is defined as 'good' design?

Although 'good' design can adhere to a very general formula and definition, it is very much subjective according to the reviewer; - 'Beauty is in the eyes of the Beholder!'

"The question 'What is good design?' spawns another; 'Is it possible to suggest criteria for good design?'"⁷

Case Scheer and Preiser list the following criteria and definitions for 'good' design; -

- "1. Good design is an intentional act that provides an elegant solution to a given problem, hopefully without generating any major new problems of its own.
- 2. Good design often achieves maximum results from minimum means. It is not a cosmetic addition that can be cut from the budget, it is a process of solution.
- 3. Good design understands the broader parameters of a problem, beyond those given in a program or superficially evident. For instance, providing affordable housing is not just a matter of building inexpensively or finding a cheap site, it is also a matter of providing different types of housing and integrating them into the community.
- 4. Good design is critical of assumption and cliches. Widening roads or building new roads does not necessarily solve the traffic problem. However, reorganising land use and detailing streets to encourage pedestrians, and thus transmit use, might do so.
- 5. Good design has a healthy respect for history, understanding that some experience transcends time and can be beneficially applicable under new circumstances. There are still relevant good reasons, related to infrastructure efficiency, why 18th and 19th century houses and cities were compact and dense."⁸

While the above criteria for 'good' design are an indication of what good design would compare favourably with, 'good' design is what aesthetic control ultimately aims to achieve. However, it is impossible to define good design via guidelines and criteria and few planning authorities and communities are able to demonstrate clearly what they want or expect in the way of 'good' design.

According to Case Scheer and Preiser, although aesthetic control is a planning procedure that is implemented with the aim of achieving good design in an urban environment, community expectations of 'good' design vary enormously from locality to locality; -

⁷ Case Scheer, B & Preiser, W.F.E. 1994, *Design Review; Challenging urban aesthetic control*, published by Chapman and Hall Inc., p. vii (foreword).

⁸ IBID, p. vii - viii.

“While most communities with design control measures seem to know why they want a device, very few, if any, communities demonstrate clear understanding of how the concept can be translated into operational means, how effective they are in attaining objectives, and what may be the consequence of implementation in the long run.”⁹

According to Cullingworth (1991), many communities are finding that ‘good’ design can be more realistically and possibly attained and achieved via the adoption of architectural design review ordinances in the form of architectural and design guidelines. However, this method of controlling the urban environment demonstrates that ; - “aesthetic matters cannot be set out in the detail possible in a building code.”¹⁰

Objectives of aesthetic control and the resultant ‘good’ design are often vague and subject to personal interpretation, a vagueness which is “noteworthy and common in this field.”¹¹

This is a particularly vital issue and common problem in aesthetic control implementation and shall be studied in greater detail in the context of Battery Point where aesthetic control is subject to personal interpretations.

2.5 AESTHETIC CONTROL FOR REGULATION OF CHARACTER AND IMAGE.

One of the most frequently stated objectives of aesthetic control is that of character and image preservation for a community - particularly those with heritage associations.

Many communities and urban districts are well known for a certain image or character that they portray, even for those who have never physically set foot in the place. This argument is backed up by Graeme Davison and Chris McConville in their book *A Heritage Handbook* which states; - “some places have special significance to all Australians. We know where they are, and we know something about them, even if we have never been to see them.”¹²

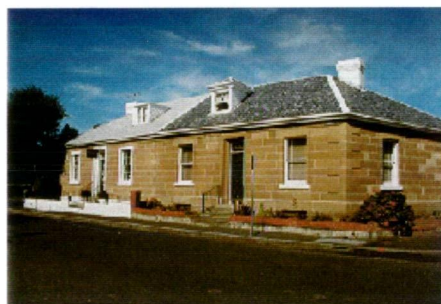


Illustration 1; Battery Point cottages, Hampden Road.

For example; the renown and widely photographed rows of sandstone Georgian cottages of a noted historic area may be what the area has become known for, thus giving visitors and locals an image of the area which interprets to the 19th century, colonial heritage and ‘the good old days’.

This is certainly the case for parts of Battery Point in Hobart!

⁹ Habe, R. 1989, Public design control in American communities, *Town Planning Review*, 60 (2), p. 199.

¹⁰ Cullingworth, J.B. 1991, Aesthetics in US Planning, *Town Planning Review*, 62 (4), p. 406.

¹¹ IBID.

¹² Davison, G. & McConville, C. 1991. *A Heritage Handbook*, published by Allen and Unwin Pty Ltd, p. 77.

These are positive interpretations which bring in tourists and sustain the local economy. Consequently, it would be expected that the historic sandstone cottages would be highly desirable for retention and conservation; to the point where new development is carefully reviewed to ensure that it does not detract or destroy the historic townscape for which the area has become culturally significant.

There are two issues for the implementation of aesthetic control; -

- Conserving existing fabric; and
- Conserving the character of the area when new fabric is introduced.

Aesthetic control would be introduced as either an advisory or mandatory way of protecting the culturally significant cottages which draw so much to the local economy and tourism and ensure that any new development does not destroy or detract from their appeal.

2.6 WHAT DOES AESTHETIC CONTROL HOPE TO ACHIEVE?

Aesthetic control has many different aspirations for the communities in which it is implemented. According to Case Scheer and Preiser (1994), the most common aspirations of aesthetic control include; -

- “Improving the quality of life in an urban environment;
- The conservation and enhancement of what is unique and considered desirable (aesthetically, historically or economically) in an urban place;
- The maintenance of the commercial viability of an area (for example, tourism);
- Improving and protecting property values;
- Making change more acceptable for a community;
- The creation of an aesthetically and visually compatible and uniform urban environment (which is seen by most as a more desirable place in which to live than a ‘hap-hazard, chaotic, mixed-style’ area); and
- The creation of a people-friendly environment of high aesthetic and visual quality.”¹³

These are aims to which many communities aspire. They are well intentioned for the good of the citizens of an area, its local economy and its prevailing image and character. However, the implementation of aesthetic control in urban areas can go to extremes where the history and image of an area may be manipulated, recreated or falsified, creating just as many problems as supposedly achieved aspirations.

2.7 AESTHETIC CONTROL AND HISTORICAL MIMICRY.

The implementation of aesthetic control and the development of historical mimicry are often inextricably linked.

Using the following definitions from the Macquarie Dictionary; -

Historical; relating to or dealing with history or past events. Well known or important in history; and

Mimicry; act, practice or art of mimicking. The close external resemblance or imitation to surrounding objects (especially serving for protection or concealment), historical mimicry might well be defined as the act of mimicking a close external resemblance or imitation to surrounding development of historical importance or significance. This is done for reasons of perception (being perceived as good, contextual and sympathetic development and therefore acceptable to the community) and concealment (being visually contextual and non-intrusive as well as ‘fitting in’ to an established environment).

¹³ Case Scheer, B & Preiser, W.F.E. 1994, *Design Review; Challenging urban aesthetic control*, published by Chapman and Hall Inc., pp. 2 - 3.

In my view, historical mimicry is the practice of designing development to 'look old' through the addition of external building elements from historically significant or important architectural styles such as Federation, Georgian and Victorian including quoins, paned windows, iron 'lacing', hip roofs, tall chimneys, bay windows and bull nosed verandahs.

However, in a general sense, historical mimicry need not only apply to the copying of 19th century architectural and aesthetic details but also to the mimicry of building form such as Georgian reminiscent symmetry, geometry and gabled roof forms.

2.7.1 The link between aesthetic control and historical mimicry.

The reasons for historical mimicry are endless. However, it is my view that the development of historical mimicry in a historically significant area often occurs because aesthetic control for the area stipulates new development to be such things as 'contextual and compatible'. This is often interpreted by developers, applicants and architects as requiring development that either mimics or 'borrows' traditional built form or 'old style' architecture in order to be 'contextual' and 'fit in' to existing historic buildings.

This is the case in Battery Point and has been discussed further in Chapter 3 (refer to Chapter 3, '3.7.0 Battery Point; the Tasmanian context.').

Common descriptions and wording in contextual aesthetic controls contained within the *Battery Point Planning Scheme 1979* controlling the aesthetics and external appearance of development include; -

- 'built form shall be consistent with neighbouring properties' (p. 41);
- 'ensure that all future development is compatible with the character and scale of the historic building' (p. 26);
- 'the detailing of buildings shall be in conformity' (p. 43);
- 'development must be subservient to the preservation of historic townscape and architectural elements' (p. 10); and
- '...architecturally and/or historically more appropriate' (p. 45).

Commonly, these may be interpreted as requiring the 'copying, mimicry or borrowing' of what is perceived to be traditional architectural form and style. This is because the mimicry and copying of existing development and architectural styles is the easiest, most obvious and most visual way of responding to requirements calling for development to be 'contextual'.

It is my view that few persons are sufficiently design literate to interpret 'contextual' as perhaps being something more than mimicry of architectural style and built form. Indeed, 'contextual' also has spatial, functional, social and environmental qualities to respond to.

However, in some communities, aesthetic control (for example; Santa Fe - see Chapter 3) is purely style based and actually specifies certain architectural styles to be used for new development, other styles not specified are not allowed!

2.7.2 Does historical mimicry result solely from aesthetic control?

There are many varying and often complex reasons why historical mimicry develops. As explored above, the visual requirements of aesthetic control that specifies contextual qualities or certain architectural styles for new development may be to blame for the development of historical mimicry, especially in historic areas .

However, aesthetic control is *not* sole contributor to the development of historical mimicry. Other reasons include; -

- The decision makers in the planning process and implementation of aesthetic control who have the power to make subjective and personal style based decisions.
- Design ‘illiteracy’ and lack of design training of those making decisions and administering aesthetic control.
- The general public who can express their aesthetic tastes through the appeals process and who also have the power of democracy to protest against ‘inappropriate’ designs, especially when designated for a historic area.
- The current popularity and re-emergence of ‘old style’ and historical mimicry development; - ‘mimicry sells’.
- The ‘democratic’ process of decision making in approving development applications; Aldermen and members on decision making panels are often democratically elected and therefore make decisions which often have popularity or political basis.
- The applicant/ developer who may specifically choose historical mimicry or an ‘old style’ design for the development.
- The designer/ architect who interprets the wishes of the applicant/ developer or aesthetic controls as requiring historical mimicry.

2.7.3 Why is historical mimicry undesirable?

As previously discussed in Chapter 1, historical mimicry could be seen as creating problems in an area of historic significance such as Battery Point because; -

- Historical mimicry is not visually authentic to genuine historic development that it mimics. Historical mimicry is often a crude imitation that is architecturally ‘incorrect’. For example, Georgian architecture is often portrayed in historical mimicry as including Classical columns, Federation bay windows and finials as well as Victorian verandah

‘lacework’. An example of this is Village on the Green in Sandy Bay Road, Hobart.

- Historical mimicry can be an individually personal interpretation of the perceived ‘image’ or architecture inherent to a particular district or area.
- Historical mimicry is very selective in the style and era of architecture that it chooses to mimic - usually only historically significant or important architectural periods and styles are interpreted into historical mimicry.
- Historical mimicry often neglects urban design elements that are crucial in defining the image and character of an area; - including street alignment and setback, building height, mass and orientation street landscaping and street furniture - and still manages to be approved because it ‘looks old’ and is therefore perceived to be ‘contextual’.
- Historical mimicry relies on subjective mimicry of selected architectural styles and form in order to be considered contextual to a built environment, rather than addressing the wider variety of architecture and types of residential development that have evolved in an area.
- Historical mimicry can often be as aesthetically unpleasant and ‘ugly’ as contemporary counterparts which are considered as ‘inappropriate’, especially in historic areas.
- Historical mimicry relies on the view that ‘old is good’ to justify its design quality rather than aiming to produce high quality architecture and urban design.



Illustration 2; Village on the Green, Sandy Bay Road, Hobart.

The most ‘tangible’ and ‘concrete’ evidence that historical mimicry has a negative impact on an area such as Battery Point is that it does not allow an evolution of residential development, that is, it does not allow architectural styles of the present to be expressed in residential development. This is despite the fact that the intent of the *Battery Point Planning Scheme 1979* states; - ‘it is the intention of the “Planning Scheme” to allow the traditional process of gradual residential evolution and intensification to continue’ (p. 9).

In some historic areas in Hobart (such as Battery Point and West Hobart), examples of historical mimicry are a ‘regurgitation’ of the architectural styles that have already developed in the past.

Many areas or streets in Hobart have an evolution of residential development and architecture that has occurred from the time of European settlement right up until the 1980’s and 1990’s.

Two examples of this are the district of Battery Point and Forest Road in West Hobart.

Forest Road is unique in that upon travelling along its length, one encounters a gradual evolution of residential development. At the lower Hobart City end of Forest Road, residences are commonly architectural styles dating from the early 19th century such as

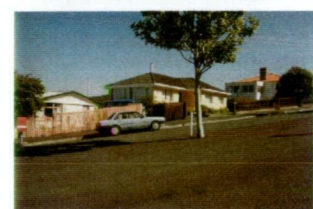
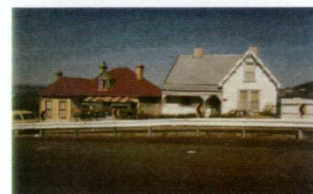
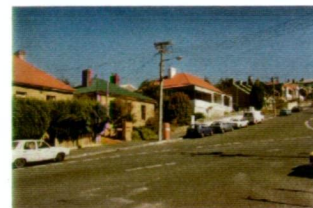
Georgian. Moving further up Forest Road, development typically dates from the mid 19th century to the early 20th century and includes Victorian and Federation architectural styles.

The top end of Forest Road is predominantly made up of a mosaic of architectural styles dating from the 1940's to recently constructed brick veneer dwellings.

A gradual evolution of residential development can also be found in Battery Point, although different eras of development are typically grouped together in 'sub-districts' throughout the area. This is best illustrated by examining the Georgian cottages found in De Witt Street, Victorian houses in St Georges Terrace, Federation houses occurring in and around Mona Street and Modernist units predominantly located along Runnymede Street.

In both of the examples given in West Hobart and Battery Point, different eras of residential development are characterised by different architectural styles, building techniques, architectural details and building materials.

However, the onset of historical mimicry in such areas does not allow this evolution of residential development to continue.



Illustrations 3, 4, 5 & 6; A journey along the length of Forrest Road, West Hobart, reveals an evolution of residential development from the early 19th century (top picture) to the late 20th century (bottom picture).

2.8 THE DEVELOPMENT OF AESTHETIC CONTROL.

To achieve a better understanding of the process, changing attitudes and issues that coincide with the implementation of aesthetic control in any urban environment, it is desirable to look at the origins and development of aesthetic control. This has been explored in a table showing the history and development of aesthetic control in the UK.

Please refer to the Appendices, 'Appendix A' for this table.

This table highlights the issues and problems that are commonly associated with aesthetic control. These problems and issues are undoubtedly relevant and in a similar context to those encountered in aesthetic control implementation in Hobart in the last 20 years.

“It is only examining how and why the system developed that we can explain the accepted practice of control and the postures taken by the various interested parties which are continually seeking to extend or limit ‘interference’ in the design (and aesthetic and visual qualities) of buildings.”¹⁴

Aesthetic control essentially began in the UK with the development of the 1909 Housing and Town Planning Act - a precedent was set for the control of development aesthetics by the wish to “secure the home healthy, the house beautiful, the town pleasant, the city dignified and the suburb salubrious.”¹⁵

By the 1920's, the Ruislip-Northwood district planning scheme was the first attempt in the UK to control the character and design of buildings. The introduction of the 1923 and 1925 Housing Acts gave authority for special planning schemes to be written for areas of 'special architectural and historic interest.' Regions such as Oxford, York, Canterbury and Southampton gained similar Acts for the control of the aesthetic and visual environment.

The 1930's saw the introduction of the 1932 Planning Act which enabled provisions to be inserted into schemes regulating the height, size, design and external appearance of buildings.

Architectural Advisory Panels began to be introduced at this time and by 1937, 30% of planning authorities and councils in the UK were actively undertaking some form of aesthetic guidance through the services of Architectural Advisory Panels.

The 1930's were also a time where the debate to erase the presence of Modern architecture in UK towns was at its strongest. Local authority housing schemes were typified by neo-Georgian styles which were a result of the aesthetic control debate and the 'banishment' and rejection of modern styles.

A more relaxed approach was heralded by the 1940's and 1950's with aesthetic control undertaking a technical and quantitative approach to control the external appearance of buildings. Less stringent advisory design control in building extensions and renovations also occurred.

However, in the 1951 *Advisory Handbook on the Redevelopment of Central Areas*, an emphasis was given on the limitations of aesthetic control and the dangers of

¹⁴ Punter, J. 1986, *History of Aesthetic Control 1909 - 1953*, *Town Planning Review*, 57 (4), p. 351.

¹⁵ IBID.

compromised designs; - 'good' design depended largely on aesthetic taste and architectural appreciation - largely subjective matters.

Four years later, in 1955 the most public criticism of the 'failures' of the aesthetic control process was given in the *Architectural Review* article titled: 'Outrage'. However, this article was followed up by the 'Counter Attack' article in 1957 which strongly encouraged the retention of aesthetic control.

The 1960's were a period best illustrated by the *RIBA Goss Report* which was initiated by a campaign among the architectural profession to 'get rid' of aesthetic control. It appeared that this view was backed up by the Parliamentary Secretary in 1969 who gave a summary of the Ministerial attitude that 'new techniques' of architecture and design must be allowed to take their place in townscapes so that they one day may be admired.

By the 1970's, Government intervention into the process and implementation of aesthetic control gave rise to the subsequent development and release of design guides. These were mainly in the form of reports which addressed the problems associated with aesthetic control and the effect of aesthetic control on residential environments. Examples include *The Value of Standards for External Residential Environment* (1972), *A Design Guide for Residential Areas* (1973) and *Promotion of High Standards of architectural design report* (1974).

In the late 1970's, a Parliament investigation into aesthetic control processes was undertaken and encouragement was given to planning authorities to give professional advice in aesthetic control matters.

Reconciliation between planners and architects in the 'aesthetic control war' developed in the 1980's with the release of a RTPI and RIBA report on 'balancing' aesthetic control. This was reinforced by a RTPI and RIBA Joint Statement in 1991 which gave a 7 point agreement on aesthetic control.

The 1990's have been characterised by an emphasis towards typology and urban design rather than using aesthetic control to control the architectural design and aesthetics of the urban environment.

In the PPG1 Annex A: *Design Considerations* released in 1992, a new emphasis was given to issues of urban design and building typology rather than aesthetics and architectural design. This was followed by the *Suffolk Design Guide* in 1993 and the '*Quality in Town and Country*' Urban Design Campaign in 1995.

Currently, there are ongoing attempts to further raise the profile of urban design over aesthetics in town and regional planning practices in the UK.

2.8.1 The development of aesthetic control in Australia.

It is worth noting that there is very little published about aesthetic control implementation in Australia, let alone an account of its development and origin. What is known is that aesthetic control was first rigidly implemented and specified in the era of the Green Bans and the significant cultural changes under Don Dunstan in South Australia which occurred

in the 1960's and 1970's. This was a time when aesthetic control was considered a legislative means of preserving historic environments and townscapes, both from the bulldozer and the whims of the developer.

The 1970's and 1980's witnessed a turn-around in conservation and heritage values that eventuated into a boom for designation of heritage areas in communities and requirements for new development to be 'compatible' and 'contextual' to the existing built environment.

The general public often first initiated the conservation process which was first sparked in many parts of the world by a general disregard in the 1960's for older buildings with 'heritage' districts in cities being either bulldozed or built over.

For example, Hobart lost 50% of its pre-1900 buildings between 1945 and 1975 (B. Graham, City Planner for City of Hobart, 1976 - 1980).

By the 1970's, Bicentennials and other historic commemoration events and antique businesses had become 'big business'. The public began to see older style development as of a higher quality and building along side 'historic gems' as certainly more preferable.

In the late 1970's, anything 'historic' was considered as economically justifiable which led to widespread aesthetic control implementation and design professions giving greater thought to buildings fitting in to recognised 'historic' areas within cities.

Post-modern architecture also took on a 'Classicist' style where designs were fraught with style of bygone eras.

Where new development was called on to be 'compatible' in the 1970's, the 1980's saw a shift for buildings to be more 'contextual'. The difference between 'compatible' and 'contextual' was largely between architectural typology and details. Buildings developed in heritage areas in the 1970's concentrated more on elements such as building height, mass and materials to be 'compatible'. In the 1980's, development in heritage areas tended to be more of a pseudo-style architecture which borrowed certain characteristics and architectural details from surrounding 'historic' buildings.

In many cases, borrowed details from architecture considered 'historic' and 'contextual' to a built environment were quite often not vernacular or even local and yet had some relevance in protecting and continuing what was considered special in a particular locality.

At the height of the conservation boom in the 70's and 80's which led to a concentration of designated heritage areas and aesthetic control implementation to protect these designations, people had become "passionately interested in context"¹⁶.

Whether or not this was an overtly 'good' thing for our cities and urban environments remains to be seen.

Certainly, there are arguments both 'for' and 'against' in the aesthetic control debate.

¹⁶ Case Scheer, B & Preiser. W.F.E. 1994, *Design Review: Challenging urban aesthetic control*, published by Chapman and Hall Inc., p. 25.

2.9 CONCLUSION.

While the reasons for implementing aesthetic control to control and regulate the external appearance and character of the built environment are numerous and vary from community to community, the goals of aesthetic control always centre on aspirations of aesthetically attractive development that is considered by communities as both contextual and visually appropriate to existing development.

However, the implementation of aesthetic control often coincides with problems such as the development of historical mimicry in areas of cultural and historic significance.

Traditionally, aesthetic control has been accused as creating just as many problems as those solved, especially by those in design professions.

But, before the blame for historical mimicry can be given to aesthetic control, those in debate should firstly consider all aspects of aesthetic control, including the method in which the control is implemented and who is directly involved in administering the control and levels of decision making powers.

From understanding the administration process and levels of decision making in implementing aesthetic control, one can gain insight into why problems such as historical mimicry develop and how such problems can be avoided, or at least dealt with.

In Chapter 3, different methods of aesthetic control implementation and administration processes will be explored. Furthermore, several examples of aesthetic control implementation in both the US and Australia will be given to demonstrate how and why different communities implement aesthetic control.

3.1 INTRODUCTION.

Throughout the relatively brief history of aesthetic control, there have been a variety of methods to implement it. Some methods are advisory and involve panels and committees to 'advise' on behalf of communities, local government and planning authorities. Others are more of a regulatory and statutory nature and involve local legislative bodies such as Appeals Tribunals and courts.

Particularly in the case where advisory bodies are introduced (either independently or within a council or the planning authority), the implementation of aesthetic control and the degree of control that is exercised, is a complex matter that varies from situation to situation. In some instances, there are several levels of both advisory and legislative bodies that development proposals must go through before a final decision is made.

Other forms of aesthetic control are not as complicated and simply involve aesthetic control being a part of a council planning scheme or urban design guidelines within a planning strategy. In this instance, development proposals must conform to set aesthetic standards or be rejected.

3.2 A TYPOLOGY OF AESTHETIC CONTROL IMPLEMENTATION.

According to Case Scheer and Preiser (1994), there are at least four different types of aesthetic control implementation. The identification of these different types derives from examination of the history and development of aesthetic control in America and the UK. Of course, within each of these types there are variations and differing practices of implementation that can be found across different communities.

However, the variation and range of aesthetic control implementation is able to be grouped into four processes which are similar in that they employ characteristic principles and implementation techniques to exercise aesthetic control on new and existing development.

3.2.1 The Regulatory Method.

Commonly used in the US, the Regulatory Method is often defined as the 'universal' method undertaken to implement aesthetic control and incorporates techniques such as performance criteria.

Many Regulatory Methods do not actually use precise architectural style based criteria yet make demands on development to be of a certain height, dimension, floor ratio, etc. This has some effect on the eventual aesthetic appearance of the building where the new development is expected to blend into current streetscape with complimentary building morphology and typology.

Although there is a demand for influence on conformity with existing typology and building morphology, there appears to be little influence on the architectural design quality or the aesthetic appeal of the built environment

A typical implementation of the Regulatory Method usually involves a city being divided into precincts or land use areas.

For example, the city of Trenton, New Jersey, USA, has an urban code which has divided the city area into land use zones all of which have performance criteria for new development. The performance criteria govern height, building placement, building use, parking and architectural standards.

3.2.2 The Stylistic Method.

The Stylistic Method of aesthetic control dictates that new development must be of a certain architectural style and is a method more easily grasped by those who have no formal planning, architectural or design qualifications. It is often the case that development proposed for a given region must be of a 'pseudo style' to that which is already inherent.

The implementation of the Stylistic Method involves development proposals having to be of a certain architectural style (eg. Spanish, Georgian, Greek Islands, etc) in order for the proposal to be deemed aesthetically appropriate and able to be approved in a particular region where the specified forms of architecture are already established.

A particularly 'comic' example of Stylistic aesthetic control implementation was adopted in the 1950's in Coral Gables, Florida (Case Scheer and Preiser, 1994). This requirement stipulated that: "all buildings shall be Spanish, Venetian, Italian or other Mediterranean or similar harmonious type architecture."¹

3.2.3 The Competition 'Alternative'.

Architectural competitions are often seen as diversifying the architecture of an area whilst avoiding the statutory and regulatory complications that can often stagnate the architectural integrity of new development. Usually, architectural, urban design and aesthetic standards are intended as design guidance for designers to follow when entering the competition.

In the UK and particularly the US, architectural competitions are something which are regularly becoming implemented for major building developments.

In France, the practice of architectural competitions is something which is required by law (for all public buildings over a certain budget) with the process being supervised by the Mission Interministriel de Qualite des Constructions Publiques (MIQCP).

There are many advantages to this process with architectural firms and the 'big names' in the business competing with each other for work which can often assist in producing high quality architecture for townscapes.

Competitions are also credited with helping raise public awareness of architecture and design issues and also stimulate public interest in planning and matters of urban design. Local examples of architectural and urban design competitions in Hobart include the Sheraton (1982-3) and Civic Square (1997-98).

¹ Case Scheer, B & Preiser, W.F.E (editors), 1994, *Design Review: Challenging urban aesthetic control*, published by Chapman and Hall., p. 15.

3.2.4 The Authoritative/ Advisory Method.

In some communities, many governing bodies and local authorities find that although aesthetic control is something which entails a lot of debate and can be very difficult to handle, it is something that the local community demands of them. This is quite often because of historical reasons demanding preservation of existing townscape and architecture of importance.

In this instance, an independent authoritative body is selected to undertake and advise on the exercise of aesthetic control.

There are a variety of ways in which the authoritative body is selected; by council 'elections', local ordinance or state legislation. In most cases, the body is of an advisory nature, but in some cases has decision making powers given to them by legislation. Decisions given by an authoritative body are usually accepted by the council or local governing body as absolute whereas advice may be taken into account and 'adjusted' accordingly.

3.3 THE PROCESS OF AESTHETIC CONTROL IMPLEMENTATION.

There are varying processes which are undertaken to implement aesthetic control within a council or planning authority. However, the process of involving advisory committees and independent legislative bodies to implement aesthetic control involves a basic formula throughout most councils and planning authorities. This often consists of design consultants and an Advisory Committee within a planning authority or council and an independent legislative body (for example, an Appeals Tribunal).

Over the page is a model which illustrates the typical process for dealing with a development proposal and the role that aesthetic control and Advisory Committee's play in the process.

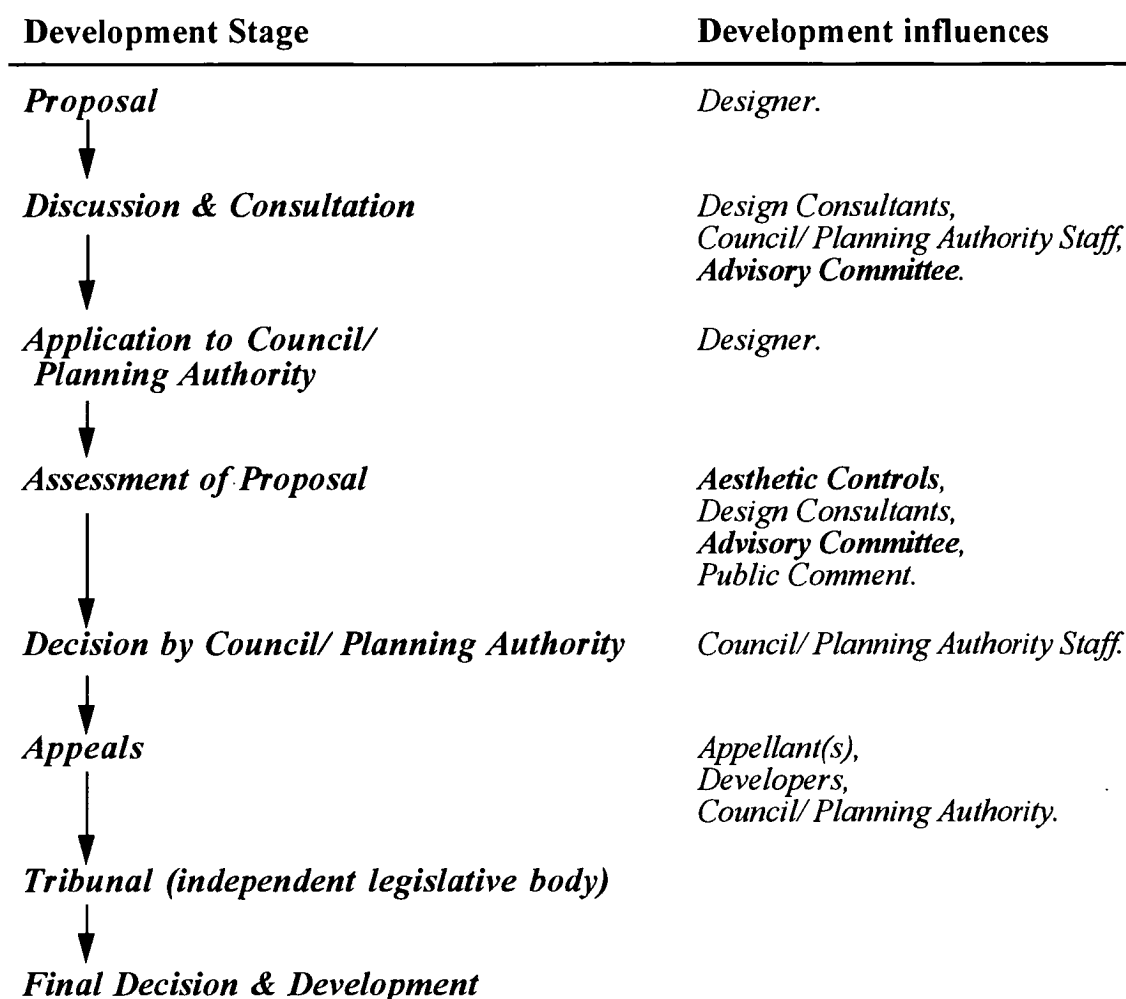


Figure 2; The process of aesthetic control implementation in the City of Hobart.
Source: based on Tasmanian Resource Management and Planning System.

3.4 AESTHETIC CONTROL; EXAMPLES OF IMPLEMENTATION.

The reasons for aesthetic control implementation in communities throughout the world are numerous. However, regardless of the type and process of aesthetic control implementation undertaken by any community, the intent behind any implementation process is one of the 'beautification' and improvement of the visual and aesthetic qualities of an urban setting.

The following examples indicate how and why aesthetic control is implemented in communities as well as illustrates the resulting development.

3.4.1 *Santa Fe; an urban saturation of aesthetic control.*

Famous for its unique forms of Pueblo Indian and Colonial Spanish architecture, the city of Santa Fe, New Mexico, USA is a city that has applied aesthetic control to stringently control new development as well as maintain and restore existing streetscapes and the general urban environment.

Part of the reason for its tenacity in controlling its urban environment is the tourism industry in Santa Fe which provides a major economic base for the city. To further promote and enhance the unique image of Santa Fe to tourists (which is perceived through its architecture and streetscape), aesthetic control has been rigidly applied since at least 1912.

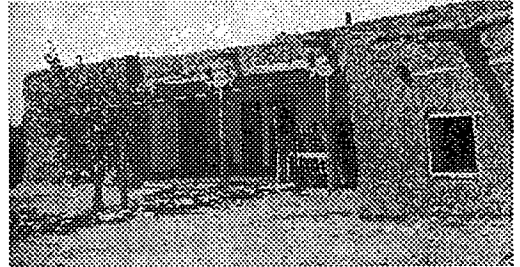


Illustration 7; Traditional Santa Fe Colonial Spanish architecture.

The architecture in Santa Fe is varied and is indebted to a variety of sources.

However, as a reaction to the Modern architectural movement sweeping America in the 1950's, an official recognition of the Santa Fe style was given and legislation and statutory requirements were introduced in 1957 enabling the preservation and continuance of the Santa Fe Styles. The Court declared that the preservation of historical areas and architecture consistent with the Santa Fe Styles were of upmost importance to the welfare of the community and the enhancement of the State. With this, aesthetic control was implemented via a Stylistic Method which stated that all new development and restorations/extensions to existing buildings had to conform exteriorally and display a general harmony to those buildings identified as Santa Fe Styles.

In 1975, an urban design study of the Santa Fe streetscape and city structure was made. The aim of this study was to "correlate architectural styles within development periods in the city and then to place relevant building styles and planning features in their historical context with the Santa Fe townscape"².

By 1982, a Business Capitol Handbook was published giving an urban design framework for new development to follow on a voluntary basis. This was replaced in 1988 by ordinance which stipulated compliance on urban design elements that highlighted or 'copied' the Santa Fe Styles characteristics first identified in the 1975 Townscape Study.

3.4.2 *Built results from aesthetic control implementation in Santa Fe.*

In my view, aesthetic control has undoubtedly 'saved' much of the historic and culturally 'precious' townscape and architecture in Santa Fe. However, its implementation has introduced many new problems including matters of authenticity, clashing of architectural styles and debates of 'tacky copy-cat' architecture.

Many of the architectural styles that have resulted from the various aesthetic control devices employed by the City Council are stylistically confused and although they comply with the design guidelines and ordinances set forth for the sub-district in which they are situated,

² IBID, p. 100.

they are quite often stylistically 'out of sync' with neighbouring buildings creating an aesthetically chaotic and 'messy' streetscape.

While preservation of the Santa Fe streetscape and architecture contributes to the city's culture, history and economy, I believe the future of the city must be considered.

Since the introduction of preservationist planning around 1912, there has been a huge influx of architectural styles which mimic and/or are directly inspired from a mixture of the identified Old and New Santa Fe Styles.

This has virtually inebriated the introduction of any new architectural styles which may or may not have positively contributed to the Santa Fe townscape.

Whether or not it is appropriate to continue to encourage the building of Santa Fe Style revival architecture and not allow any other architectural forms and styles is open to question.

It is not easy to offer a solution for Santa Fe, however it is my view that aesthetic control is a planning device which can either 'make or break' a city and its urban setting.

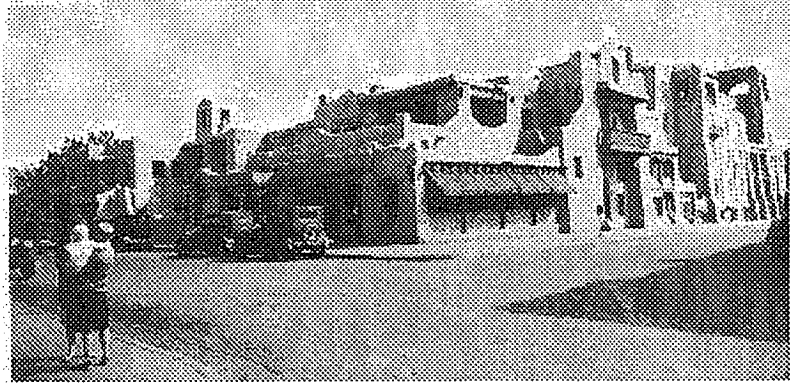


Illustration 8; Built results from aesthetic control implementation in Santa Fe: the La Fonda Hotel. Architects: Rapp, Rapp and Hendrickson, 1920.

3.5 SEASIDE; CREATION OF THE AMERICAN VERNACULAR THROUGH AESTHETIC CONTROL.

The coastal township of Seaside in Florida is one of the more famous examples of aesthetic control implementation in contemporary town planning practice.

The creation of the Seaside resort began when the present owner, Robert Davis inherited the underdeveloped estate from his father. From his interpretation of small-town America, Davis attempted to recreate what he saw as the character, ethos and architecture of the 'small-town' American vernacular.

What makes Seaside stand out from other examples of aesthetic control is that the sole owner has envisioned his ideals of a community and developed these into a master plan and a Code of regulations which interpret what can and cannot be built at Seaside.

The Master Plan was devised by architects Andres Duany and Elizabeth Plater-Zyberk under the direction of Robert Davis.

The Urban Code for Seaside is one which relies on typology, building placement and the relationship of buildings to one another in order to create a distinctive character that is further enforced by the readily recognisable Seaside architectural style.

In total, the Seaside Urban Code governs all of the typological aspects of the urban environment that might be expected in a planning scheme. It is the simplicity, however, of the Seaside Urban Code which sets it apart from other planning schemes.



Illustrations 9 & 10; Seaside, creation of the idealised American vernacular.

3.5.1 *The significance of the Seaside Code.*

At Seaside, the principle forms of aesthetic control are primarily concerned with imitating typology in the built environment, rather than solely setting stylistic standards dictating architectural style and design.

While there are enforced stylistic architectural standards which must be followed if a landowner wishes to build at Seaside, it is the typology-based regulations which create the urban atmosphere at Seaside.

The Seaside architects and Architectural Design Panel have realised that in order to conform to a certain character, stylistic architecture is not the only means of achieving this.

3.6 SOUTH AUSTRALIAN IMPLEMENTATION OF AESTHETIC CONTROL THROUGH ADVISORY PANELS.

Currently in the City of Adelaide, there are many different ways of implementing aesthetic control. These include; -

- The 'Hands Off' Approach, which involves no direct aesthetic control approach;
- Regulatory Control through building heights, setback, etc;
- Urban Design Guidelines which give a description of acceptable new forms of development;
- Advisory Panels and Committees which are either authoritative or purely advisory in giving advice, decisions and suggestions of an aesthetic and architectural design nature; and
- Protection of the existing townscape through building identification and the retention of these identified 'contributory' buildings in the townscape.

The introduction of advisory panels in South Australia is a relatively new development in planning and particularly urban design and is an example of how advisory committee's can aid the implementation of aesthetic control.

First incorporated by the Adelaide City Council in 1992, Urban Design Advisory Panels (UDAP) were considered to be a successful method of dealing with decisions based on matters of aesthetic control.³

At the time of the introduction of the advisory panels, the debate on aesthetic control and its link with urban conservation was an integral part of planning development in South Australia. Both heritage issues and urban conservation became an important part of the aesthetic control debate as the writings of Punter (1986, 1987), Neilssen and de Vocht (1991) and Larkham (1992) further reinforced the importance of ongoing urban conservation and preservation issues via the implementation of aesthetic control in contemporary planning practice.

When the City of Adelaide Urban Design Advisory Panel was set up on a 12 month trial period in 1992, its obligations included; -

- Advise on urban design and aesthetic matters and improve standards of presentation;
- Provide opportunities for participation by relevant professions in the planning process for development proposals and applications; and
- Assist in the evaluation and decision making process of major development proposals in regard to design and aesthetic elements.

³ Brine, J. 1997, Urban Design Advisory Panels, *Australian Planner*, Vol. 34, No. 2, p. 120.

Overall, a recent 1997 report on the use of advisory panels claimed; -

“The State appears in the 90’s to be gathering momentum for a further urban design phase. The signs are the mature community and professional acceptance of benefits to be derived from quality (urban) design and architecture, the creation of urban design advisory panels”... and “... an ideological shift and commitment to quality urban design and architectural outcomes.”⁴

3.7 BATTERY POINT; THE TASMANIAN CONTEXT.

The inner city precinct of Battery Point in Hobart is well known for its heritage and historic status which derives from its virtually intact 19th century streetscape and buildings.

However, as little as 30 years ago, the area was regarded as a run down slum and destined to be bulldozed. As a backlash against Modernism, the Green Bans era of the 1960’s and 1970’s sparked interest in the retention and conservation of built heritage. As a result, many ‘old’ working class inner city areas such as Woolloomooloo in Sydney and Battery Point in Hobart were consequently saved from the developers whim.



Illustration 11; Historic 'Narinya' in Hampden Road, Battery Point.

The implementation of aesthetic and character based planning controls in the *Battery Point Planning Scheme 1979* as well as the simultaneous introduction of the Battery Point Advisory Committee were developed with the specific intention to; - ‘allow the traditional process of gradual residential evolution and intensification to continue (p. 9).’ This was to be achieved through maintaining and continuing the historic character of the area.

The intent and aesthetic control within the Battery Point Scheme were developed with an underlying theme of discouraging the development of historical mimicry. This is expressed in the intent of the Scheme which states that a continuation of residential development evolution is to be allowed.

However, it is doubtful if the intent of the Scheme has played a role in determining the aesthetics of many developments that have been approved in Battery Point.

It is my view that many developments in Battery Point are classic examples of historical mimicry that have been approved on the basis that they ‘look old’ and therefore ‘fit in’. Examples include Village on the Green (Sandy Bay Road) and 22 De Witt Street. The historicist aesthetics of these developments are in direct conflict with the intent of the Battery Point Scheme in that they do not allow a continuation of residential development to occur. Rather, popular architectural styles from the 19th century have been ‘regurgitated’ into a mimicry design that is predominantly an attempt to be ‘complimentary’ and ‘compatible’ with the surrounding historic buildings rather than to allow a continuation of residential evolution.

⁴ IBID, p. 120.

While the intent of the *Battery Point Panning Scheme 1979* expresses a desire to continue an evolution of residential development, the aesthetic control in the Battery Point Scheme expresses an essentially 'more of the same' nature and requires that new development must 'respect, conform or be compatible' to traditional forms of development.

Unfortunately, the Scheme does not specify exactly what style or form of development is defined as 'traditional' and this has led to many varying interpretations in development proposals, often consisting of historical mimicry development that combines several different architectural styles well known to the 19th century such as Georgian or Classical.

It is my view that one of the major problems with Battery Point is that the architectural diversity of Battery Point is not generally acknowledged while 19th century development is seen as quintessential 'Battery Point'. This is certainly the case in tourist brochures, postcards and books where only the 19th century development of Battery Point is pictured. Therefore, mimicry of 19th century built form and architectural styles are seen by many, including decision makers as the most appropriate for new development, regardless of their authenticity to neighbouring 19th century buildings or their spatial relationship to the building typology of existing development.

A case study of the aesthetic control for Battery Point and the resulting development will be a major focus of this professional project.

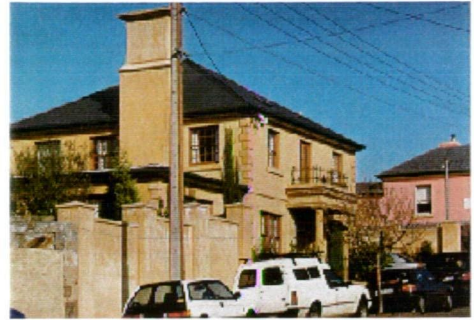


Illustration 12; Historical mimicry in Battery Point: 22 De Witt Street. This development combines both Georgian and Classical influences.



Illustration 13; New development in Stowe Avenue, Battery Point that is considered 'contextual' to 'traditional' forms of development in Battery Point.

3.8 HERITAGE AREAS AND CONSERVATION ISSUES; THE LINK WITH AESTHETIC CONTROL.

The link with aesthetic control implementation and designated heritage and conservation areas in communities is one which has been implied rather than emphasised inextricably in contemporary planning literature.

Morton (1991) states that planning legislation in the form of aesthetic control is widely used in the UK to prevent thoughtless development from destroying urban environments of special heritage value.

In the UK 1990 Conservation Act, conservation areas have been defined as; - “areas of special architectural or historic interest, the character or appearance of which is desirable to enhance.”⁵

While this definition goes no further in stating exactly what in these conservation areas is desirable to preserve or enhance, Morton points out that architectural elements and their character contributing to the conservation area are the main elements to be enhanced.

The method which planning authorities and communities then use to preserve and/ or enhance these elements contributing to the special character of a conservation area varies but includes; -

- Legislative aesthetic control which directly states that a certain building is designated ‘hands off’; or
- Stylistic aesthetic control which recognises a certain architectural style as inherent to an area and then specifies that all new development must employ this style in order to be approved; or
- Indirect aesthetic control in planning schemes which encourages a certain typology or building characteristics and also employs the use of advisory committee’s to advise or direct in decisions relating to the design and architecture of new development.

As previously discussed, the historic town of Santa Fe in New Mexico has specially designated areas throughout the city of high heritage and conservation value. City planners have implemented stringent stylistic, aesthetic and conservation based legislation and controls to ‘preserve and enhance’ these architectural and urban elements from new development at all costs, even to the point where new buildings have to be of a certain identified architectural style.

It has been indirectly stated by many planning theorists that heritage areas in communities almost always have some type of aesthetic control applied to them after they have been designated as a heritage area of conservation value.

Planning controls for these heritage areas limit the design and architectural character of new development as a means of preserving and enhancing what is considered special.

⁵ Morton, D. 1991, Conservation Areas - has saturation point been reached?, *The Planner*, 17th May, pp. 5 - 9.

3.8.1 Development resulting from aesthetic control implementation in historic areas.

In the USA, examples of new development which are a result of planning legislation and aesthetic control guiding new development in a recognised historic environment include; -

- Mobile, Alabama, USA where new development and residences are built in a distinct Georgian and Victorian combination, exhibiting Georgian inspired symmetry with wrought iron lacing around balconies.
- Savannah, Georgia, USA where new development in the form of 2-storey Greek Revival row houses is considered as 'appropriate and contextual' to the existing urban environment and has therefore been repeatably built in historic precincts.
- Alexandria, Virginia, USA where various new residential development spread throughout historic districts in the city are all of the same pseudo-19th century architecture; complete with paned windows, high chimneys, hip roofs and bay windows.

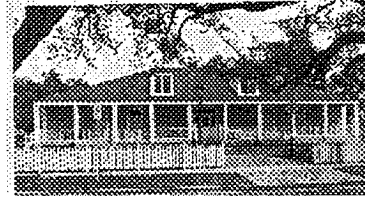


Illustration 14; Recently constructed Georgian and Victorian combination development in Mobile, Alabama.



Illustration 15; Pseudo 19th century development in Alexandria historic district, Virginia.

In the majority of these designated historic areas, there has been an identified architectural style and design elements which are seen as contextual to the existing townscape, and are therefore, highly desirable as a design influence for new development.

In Santa Fe, it is either the 'New Santa Fe Style' or the 'Old Santa Fe Style' which are the only allowable designs for new development.

In Alexandria it is the 19th century Victorian and Georgian reminiscent styles which are deemed by the general public, architects and decision makers in the aesthetic control process as the most appropriate.

In Battery Point, popular 19th century architectural styles such as Georgian and Classical are often the preferred designs for new development.

The consensus of the general public is that it is better to have a 'good copy than a bad original.'⁶ Even many of those employed in the design industry express a view that 'appropriate' or 'compatible' architectural design is generally seen as better in heritage areas (Case Scheer & Preiser, 1994). Although architects in many communities are seen as promoting new architecture 'of its time', in reality they are being mostly employed for jobs that call for stylistically mixed architecture that mimics its environment (pers. comm. Graham, 1998).

⁶ Case Scheer, B & Preiser, W.F.E. 1994, *Design Review; Challenging urban aesthetic control*, published by Chapman and Hall Inc., p. 23.

3.9 CONCLUSION.

There are numerous types of aesthetic control that are implemented by communities to control the aesthetics and visual details of development.

Some communities such as Santa Fe implement stylistic aesthetic control so that resulting developments are of a specific and desired architectural style.

Other communities such as Seaside base aesthetic control on creating a certain typology and leave architectural style open, albeit to a few standard requirements.

In the case of Battery Point, character maintaining aesthetic control has been implemented in the current planning scheme to ensure both the built form and appearance of proposed development are 'compatible' and 'consistent' with existing historic building.

The type of aesthetic control implementation, the role and powers of decision makers and the use of advisory panels and committees play just as important a role in determining the final built result as the (often subjective!) interpretation of aesthetic control and other contributing factors such as response from the general public and the level of involvement of those from design professions.

In Chapter 4 a case study and examination of aesthetic control and its implementation in the *Battery Point Planning Scheme 1979* will be undertaken to determine; -

- *Why* and *how* aesthetic control has been implemented;
- The type and process of aesthetic control implementation;
- The role of advisory committees in aesthetic control implementation; and
- Who are the decision makers in aesthetic control implementation?

4.1 AN INTRODUCTION TO AESTHETIC CONTROL IN CITY OF HOBART PLANNING.

The City of Hobart has employed the use of aesthetic control since the late 1970's to help control the aesthetics of built form and the character of development.

The first planning scheme to actively implement this type of control was the *Battery Point Planning Scheme 1979*.

Other planning schemes in the City of Hobart planning area which have since made some form of aesthetic control implementation include; -

- *The City of Hobart Planning Scheme 1982*; and
- *The Sullivans Cove Planning Scheme 1997*.

4.2 WHY AESTHETIC CONTROL HAS BEEN IMPLEMENTED IN CITY OF HOBART PLANNING SCHEMES AND PRACTICE.

There are 2 main reasons for the implementation of aesthetic control, especially in Battery Point; -

- To maintain and continue the physical character of existing townscape; and
- To protect existing townscape from 'inappropriate' design and to allow for complimentary design that is contextual and 'fits into' existing townscape and development (particularly historic townscape).

The implementation of aesthetic control in City of Hobart planning schemes is relatively straightforward and the reasons behind implementation is usually spelt out in the intent of the planning scheme.

4.2.1 The Battery Point Planning Scheme 1979.

In the *Battery Point Planning Scheme 1979*, the intent of the Scheme for residential areas is contained in 2.2 Intent; -

'it is the intention of the "Planning Scheme" to allow the traditional process of gradual residential evolution and intensification to continue, without allowing new forms of development to become dominant.' (p.9)

The intent behind the implementation of aesthetic control for residential areas of Battery Point is to allow for new forms and types of residential development to continue to evolve without becoming a dominant feature in the existing townscape.

The existing townscape of Battery Point is currently characterised by a 'mosaic' of different architectural styles and eras of development that date from the early 19th century

to the present. The intent of the Battery Point Scheme also has an underlying theme of discouraging historical mimicry style development in the area which would otherwise not allow a continuation of residential development to further evolve.

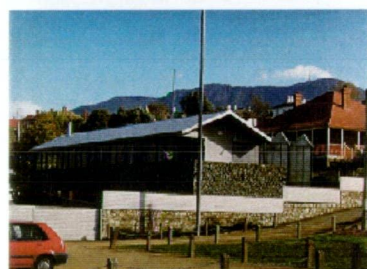
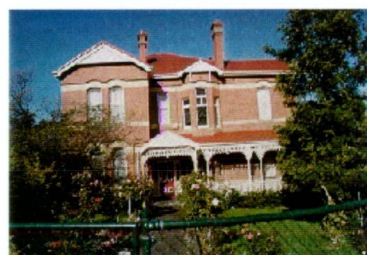
However, when considering historical mimicry developments that have been approved in Battery Point such as Village on the Green and 22 De Witt Street, it appears that the intent of the Scheme has been either mis-interpreted or overlooked (also refer to Illustrations 19-23 in 4.4.0 'The Battery Point Scheme and Historical Mimicry.').

It is not difficult to see why aesthetic control in the Battery Point Scheme could be mis-interpreted as requiring historical mimicry when one of the goals for residential amenity in the Battery Point Scheme states; -

'Forms of Development': To ensure that all future development is consistent with the forms and uses historically established in the District, and is subservient to the preservation of historic townscape and architectural elements.' (p.10)

Adjectives used to describe appropriate development as 'consistent' and 'subservient' suggest that new development in residential areas must be 'more of the same' and visually similar in order to blend in to 19th century development and be approved.

Because Battery Point is renowned for its 19th century development via tourist brochures, postcards and local identity, it would be understandable for someone with limited design literacy and architectural/ planning knowledge to interpret 'consistent' and 'subservient' development as displaying architectural details and form mimicking popular 19th century architectural styles identified in Battery Point such as Georgian, Federation and Victorian.



Illustrations 16, 17 & 18; Battery Point is characterised by a mosaic of development spanning nearly 200 years.

From top: mansion in Hampden Road, 'Bob' Clifford's slipyards house and Empress Towers.

4.3 TYPES OF AESTHETIC CONTROL IMPLEMENTATION IN THE BATTERY POINT SCHEME.

Aesthetic control for Battery Point is primarily focussed on maintaining and continuing the existing physical character and forms of development. Aesthetic control is either character or regulatory based and requires that the physical form and general appearance of all future development is to be; -

‘...consistent with the forms and uses historically established in the District, and is subservient to the preservation of historic townscape and architectural elements...’ (p.10)

The Battery Point Scheme contains three different types of aesthetic control to guide the physical appearance and character of new development. These include; -

- Regulatory aesthetic control; - this is given in the form of required lot areas, setbacks, height and form, maximum permissible density, building orientation and layout and open space requirements for future development in Battery Point.
- Desired Future Character Statements; - a form of aesthetic control that is performance based and relates to protecting and continuing the existing physical character and townscape quality throughout the identified six building zones in Battery Point. These statements can be found under the General Requirements in each of the Building Zones 1-6.
- The Appearance Code; - this sets forth general requirements for the entire Battery Point District for the appearance and detailing of buildings and their visible curtilage. The Appearance Code stipulates that all future development shall be in ‘conformity’ with characteristic uses and forms in Battery Point.

4.3.1 Regulatory aesthetic control in Battery Point.

Regulatory aesthetic control for Battery Point is based on maintaining and continuing existing building typology in the area. Characteristic building heights, setbacks and densities in each of the six building zones identified in the Scheme are used as requirements to guide all future building typology in Battery Point.

By protecting the existing townscape in Battery Point from excessive buildings heights and uncharacteristic building setbacks and densities, regulatory aesthetic control in the Scheme aims to continue patterns of traditional building typology and streetscape.

‘Traditional’ building typology required by the Scheme to be continued throughout the Battery Point District includes; -

- Two storeys throughout the entire planning District;
- A plot ratio of 35% in the case of vacant development throughout the entire planning District;

- A plot ratio of 45% in the case of existing or infill development throughout the entire planning District;
- Two metre setback from any street other than Sandy Bay Road which requires a five metre setback; and
- Open space requirements shall compromise a minimum of 35% of the lot area for any development within the entire planning District.

4.3.2 Aesthetic control via Desired Future Character Statements in Battery Point.

Aesthetic control in the form of Desired Future Character Statements is used throughout the Battery Point Scheme with the aim of maintaining and continuing the existing physical character and form of Battery Point townscape. The Desired Future Character Statements are essentially performance based stipulating visual, aesthetic and physical form requirements and are found in the General Requirements for each of the six building zones.

The Appearance Code is also largely performance based and made up of Desired Future Character Statements requiring that the detailing and visible curtilage of future development conform to characteristic uses and forms in Battery Point.

While Desired Future Character Statements in the Battery Point Scheme seek to further the intent of the Scheme in allowing a continuation of residential development evolution, it is arguable that many of the words contained in the Statements actually could appear to advocate and allow for historical mimicry, especially to those with limited design literacy and architectural and/ or planning experience.

For example, the General Requirements in Zone 4 aim to; -

‘...ensure that all future development is compatible with the character and scale of the historic building...’ (p. 26).

As stated above, adjectives such as ‘compatible’ could be interpreted as requiring that new development mimic or ‘borrow’ architectural details from neighbouring historic 19th century buildings.

Desired Future Character Statements are also extended to controlling the physical appearance and character of fences, roofs and building extensions throughout the Battery Point District; -

‘...each dwelling facing a street shall have a front fence of traditional height and construction...’ (p.44);

‘...in the case of ‘vacant development’ roofs shall be compatible with those in the vicinity...’ (p.44);

‘...existing roofs may be replaced with alternative roof material...architecturally and/ or historically more appropriate...’ (p. 45); and

‘...alterations visible from the street shall be kept to a minimum, and shall be in the style of the existing building...’ (p.44).

Again, wording and adjectives that could be interpreted as requiring historicist style development have been used in the above controls, including ‘traditional’, ‘compatible’ and ‘historically more appropriate.’

The Slipyards within the Battery Point District also have character based aesthetic control requirements within the Slipyards Building Code (p.63); -

‘...construction type and material used shall be similar to the traditional slipyard buildings...’ (p.63);

‘...design should be such that the height, bulk and shape is similar to traditional slipyard buildings...’ (p.63); and

‘...roofs shall be gabled and similar in pitch to traditional slipyard buildings roofs in the area...’ (p.63).

Unfortunately, the Scheme does not give any reference or definition that specifies what type or style of development is defined as ‘traditional’. Therefore, like other subjective wording in the Scheme such as ‘consistent’, ‘compatible’ and ‘subservient’, ‘traditional’ could well be interpreted as requiring and allowing for historical mimicry and open to interpretation.

4.3.3 The Battery Point Appearance Code.

The Appearance Code in the Battery Point Scheme is also made up of performance based Desired Future Character Statements. The key word of this Appearance Code is ‘conformity’ - the Appearance Code requires that the visible details of all new development ‘shall be in conformity’ (p.43) with characteristic forms and uses of the area.

As with other character based aesthetic control implemented in the Battery Point Scheme to maintain and continue the physical form and character of the existing townscape into future development, the Desired Future Character Statements commonly apply subjective wording which could be interpreted as requiring historical mimicry or historicist styled architectural detailing. These include; -

‘the factors of aesthetic historical, architectural and townscape value and significance, style, design arrangement, texture, material and colour shall be taken into account’ (p. 43);

‘the built form shall be consistent with neighbouring properties...’ (p.43); and

‘in existing buildings dormers shall be of an appropriate design’ (p.44).

See ‘Appendix B’ for the Appearance Code contained within the *Battery Point Planning Scheme 1979* (pp. 43 - 45).

4.4 THE BATTERY POINT SCHEME AND HISTORICAL MIMICRY.

Not only does the intent of the Battery Point Scheme have an underlying theme of discouraging historical mimicry, discouragement towards historicist style development can also be found elsewhere in the Scheme; -

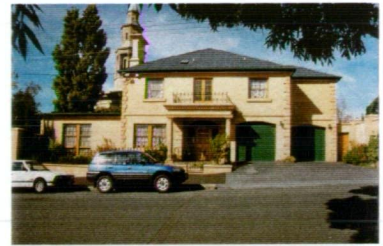
‘to discourage Gothic and other ‘olde’ lettering...’ (p.49);

‘to retain the diversity of building styles...’ (p.21); and

‘within the above limits, individual expression shall be allowed rather than requiring conformity with particular styles or fashion.’ (p.43 - Clause B.1(d) of the Appearance Code).

However, when considering that historical mimicry has been successfully approved for both small and large scale residential developments, it is questionable if a direct clause specifically prohibiting the use of mimicry in development design and architectural detailing and style needs to be clearly given in the Scheme.

Perhaps the real problem with Battery Point is that the intent of the Battery Point Scheme was to originally try and regulate streetscapes and overall ‘character’ whereas the regulatory standards and aesthetic control has been used for individual buildings - an unforeseen consequence (pers.comm. Graham, 1999).



*Illustrations 19, 20, 21, 22 & 23;
Historical mimicry in Battery
Point - physical proof that the
intent and aesthetic controls of the
Battery Point Scheme are being
overlooked or mis-interpreted.*

4.5 THE ROLE OF ADVISORY PANELS AND COMMITTEE'S IN THE IMPLEMENTATION OF AESTHETIC CONTROL IN BATTERY POINT.

The implementation of planning tools such as aesthetic control within the District of Battery Point is given guidance by the Battery Point Advisory Committee (BPAC).

The role of the BPAC in planning practice in the District of Battery Point is to advise and make recommendations on; -

- 'applications for any development which involves material changes to the facade of an existing building' (p. 37); and
- 'applications which are the subject of written representations made during the specified period from occupiers of nearby lots' (p.37).

Further details of the Committee's role in planning practice, advising in development applications and the implementation of aesthetic control in the Battery Point District is explained in the Planning Scheme, section 13.5, pp. 36-39.

4.5.1 The role of the Battery Point Advisory Committee.

The role of the Battery Point Advisory Committee is to further the intent and principles contained within the *Battery Point Planning Scheme 1979*, particularly the requirements of the Appearance Code.

The BPAC is a purely advisory committee of an honorary nature which examines and makes recommendations on development applications referred to it by the Corporation of the City of Hobart. The majority of these applications involve design and aesthetic issues, particularly in regards to facade changes and discretionary applications that have received representations by residents of Battery Point.

In making these examinations and recommendations, the Committee are not supposed to exercise personal based design and aesthetic opinions, but rather, have regard to the intent and principles of the Scheme.

4.5.2 Who are the members of the Committee?

Members of the BPAC are appointed for 2 years with "one half of the members retiring annually."¹ Members of the Committee include; -

- "the Lord Mayor or his/ her nominee;
- 1 nominee of the Battery Point Progress Association;
- 1 nominee being a resident of that part of the 'District' south of Quayle Street;
- 1 nominee of the National Trust of Australia (Tasmania); and

¹ *Battery Point Planning Scheme 1979*, published by the Corporation of the City of Hobart, p. 36.

- 3 persons with expertise in town planning or architecture or landscape planning or urban history or related fields, one of whom shall be a resident of the 'District' and one a nominee of the University of Tasmania / Tasmanian College of Advanced Education.”²

4.5.3 The limited advisory role of the BPAC.

The recommendations that the BPAC give are of an advisory nature only - the Corporation of the City of Hobart may or may not choose to take these recommendations on board. In many cases, recommendations given by the BPAC has been overthrown or 'adjusted' by the Corporation of the City of Hobart in making a decision for a development application in Battery Point.

However, the Council almost always follows the advice of the BPAC.

Refer overleaf to a diagram illustrating how the role of the Battery Point Advisory Committee is orchestrated into the approval and decision making process of development applications in Battery Point

² IBID.

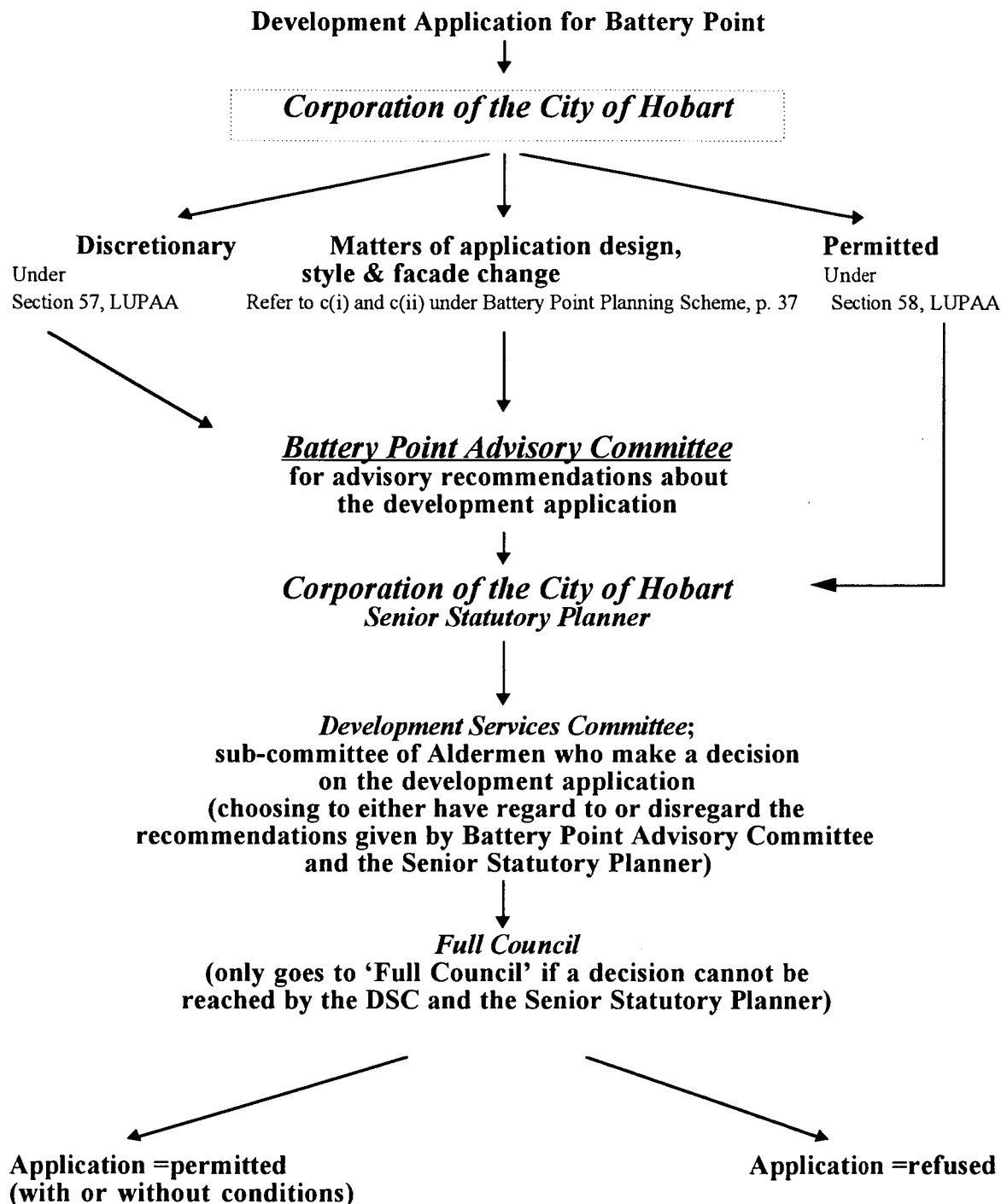


Figure 3; Diagram illustrating the steps taken for Battery Point development applications within the Corporation of the City of Hobart and the circumstances under which applications are referred to the Battery Point Advisory Committee. Source: Corporation of the City of Hobart Senior Statutory Planner.

4.5.4 Planning decisions and aesthetic control implementation within the Corporation of the City of Hobart.

The process of planning approval for development applications within Battery Point for the Corporation of the City of Hobart is a five tier system of decision making. The entire process is shown below; -

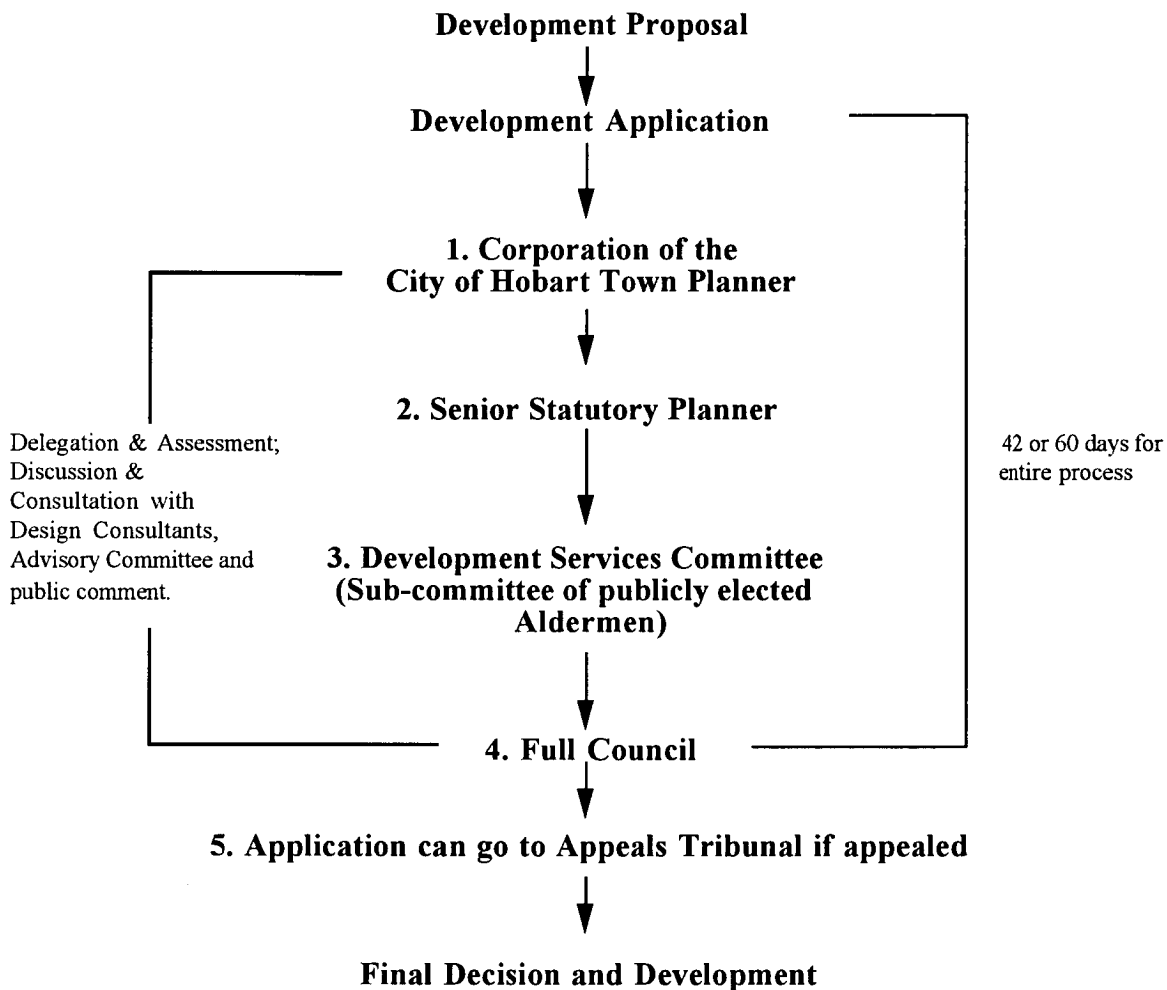


Figure 4; Levels of decision making for Battery Point.

Source: Corporation of the City of Hobart Senior Statutory Planner.

- Generally, domestic applications are approved by a Town Planner within the Corporation of the City of Hobart.
- On a larger scale development application, the application is then sent to the Senior Statutory Planner to assess and approve.

- Development applications that have been sent to the Battery Point Advisory Committee or applications that are of a discretionary nature are then sent to the Development Services Committee (consisting of publicly elected Aldermen).
- If there is then any further debate or question about the development application, the matter goes to Full Council which is then resolved between all the 4 levels of the planning process within Council.
- Appeals are dealt with by the Resource Management and Planning Appeals Tribunal.

4.6 THE DEVELOPMENT SERVICES COMMITTEE.

Decisions including those of an aesthetic and design nature in planning applications within the Corporation of the City of Hobart are dealt with by the Development Services Committee.

The Development Services Committee is made up of publicly elected Aldermen within the Corporation. It is interesting to note that presently, none of these Aldermen have any professional experience or training in design, architecture or planning professions and yet, they are 'in charge' of planning decisions within the Corporation that are often design and aesthetics related.

While the DSC is fully bound in their decisions by the Battery Point Scheme, I believe that many aesthetic based planning decisions appear to be personal interpretations of what the Aldermen personally see as 'appropriate' development and architectural styles for historic areas such as Battery Point.

In some instances where a particular development has fully complied with the requirements of the Battery Point Scheme (in regards to development use, setback, height, access, parking, etc) and yet has had a somewhat 'doubtful' historical mimicry interpretation of historic architecture within Battery Point, the DSC has approved the development. An example of this is 22 De Witt Street (refer to the following chapter).

In my view, the reasons for approving historical mimicry development in historic areas such as Battery Point often entails the decision makers personal belief that historical mimicry is appropriate for historic areas such as Battery Point - despite the intent of the Battery Point Scheme stating that future development shall continue to allow an evolution of residential development to occur (which in itself is a discouragement of historical mimicry).

Other reasons for approving historical mimicry in Battery Point include³; -

- *Financial reasons*; - An Appeals process would prove costly to all parties and therefore an application that complies with all regulatory requirements under the Scheme is approved to save money for all parties - regardless if the application has been recommended against by the National Trust and/ or planners within Council on aesthetic

³ Source: Interviews with City of Hobart planners, Senior Statutory Planner, BPAC members and Aldermen (members of the Development Services Committee) and HCC property files.

and/ or architectural design grounds.

- *The site is a 'difficult' one;* - in slope, siting to other amenities or has been slow to sell.
- *Neighbours demands;* - neighbours voice their opinion for the site to be approved as it is shown in the development application (ie. low density, residential, of an 'appropriate' - and often mimicry - design to the area).
- *Political reasons;* - these include council election times, the development is seen as favourably contributing to the economy and employment of the immediate area and the publicly elected Aldermen expressing the wishes of the public.

In many cases, the Senior Statutory Planner and other planners within the Corporation have recommended against the approval of the application, as have the members of the Battery Point Advisory Committee. This is because their view has been that the historical mimicry design of the application is in direct opposition to the intent and principles of the Scheme.

However, the DSC have chosen to approve many applications regardless of various recommendations against in regard to historicist aesthetics and mimicry of popular 19th century architectural styles. Examples include Village on the Green and 22 De Witt Street (refer to the following chapter).

4.7 CONCLUSION.

From examination of aesthetic control contained within the Battery Point Scheme, the reason for the implementation of aesthetic control is clearly related to the maintenance and continuance of the existing townscape character and built form. In particular, the variety and gradual evolution of different residential forms and types in Battery Point is what the Scheme intends to allow to continue.

However, while the Scheme intends to allow for a continuation of residential development to evolve, there is no actual requirement specifically stating that historical mimicry development is prohibited, although there are various underlying themes of discouragement towards historicist development.

Furthermore, while aesthetic control in the Scheme indicates that a particular character in an area is to be continued, there is no indication, definition or image of what characteristics actually define or encapsulate the particular character sought after.

Subjective adjectives used in aesthetic control to describe the desired external appearance and aesthetics of new development include; - 'compatible', 'consistent', 'similar', 'traditional', 'subservient' and 'sympathetic'.

It is easy to see why aesthetic control is interpreted in a stylistic manner that often translates to historical mimicry when the adjectives used to describe the external appearance and aesthetics of new development basically interpret to 'more of the same'.

While many planners and architects have successfully designed contemporary style architecture that fulfils all of the Scheme's requirements for residential development, other less experienced and design illiterate designers and architects have interpreted the aesthetic control within the Scheme as requiring historical mimicry in order to be 'consistent' or 'traditional' and therefore be approved.

In order to gain some understanding of how and why historical mimicry is developing in Battery Point, it is not sufficient to just examine the implementation and decision making process and the aesthetic control contained within the planning scheme for Battery Point.

In Chapter 5, other issues that will be examined include; -

- The implementation of aesthetic control in development applications for Battery Point;
- The role that decision makers play in development applications, particularly in regards to issues of aesthetics;
- The role of the architect and developer in regards to the external appearance and aesthetics of the development; and
- The role of other 'external' factors in determining the aesthetics and architectural style of a development, these including; - economics, politics, 'popular' aesthetic tastes, public aesthetic tastes, etc.

This will be done through the examination of development proposals for the area contained under the planning scheme for Battery Point.

In each of the development proposals, the role played by aesthetic control, the decision makers and other 'external' factors in determining the final external appearance and aesthetics of the development will be examined.

5.1 INTRODUCTION; AN EXAMINATION OF DEVELOPMENTS WITHIN BATTERY POINT.

The aim of Chapter 5 is to examine developments in the Battery Point District and to determine the extent to which aesthetic control and/or other factors directly influenced the architectural design and external appearance of the development.

See 'Appendix C' for maps showing the location of the developments examined.

In researching this chapter, property files obtained from the Corporation of the City of Hobart for each of the developments were the main sources of information. However, other information sources which greatly contributed include interviews with the following; -

- The architect(s) or designer of the development;
- Members of the BPAC;
- The Senior Statutory Planner from the Corporation of the City of Hobart; and
- Aldermen from the Development Services Committee (DSC).

Interviews with the above were undertaken as both a means of research and 'supporting evidence' when examining the effect and influence that aesthetic control has on the design and external appearance of development approved in Battery Point.

See 'Appendix D' for the transcripts of these interviews.

While Chapter 5 aims to provide evidence on the extent to which aesthetic control and other factors affect the external appearance and architecture of development proposals in Battery Point, the information examined and given for each of the developments is not recognised as unconditional 'proof'.

Rather, it is hoped that the information given in this chapter will *indicate* how aesthetic control and other factors are influencing and affecting the external appearance and architectural design of development in Battery Point.

5.2 REASONS BEHIND THE SELECTION OF THE DEVELOPMENTS.

The developments chosen are contained within the planning area under the *Battery Point Planning Scheme 1979*.

All of the developments display some degree of historical mimicry in their design/ external appearance. While the reasons for this varies for each of the developments, the main reason why the developments portray historical mimicry is due to subjective interpretations of the aesthetic and character based requirements of the Battery Point Scheme.

These requirements have been interpreted by either the project developers, designer/ architect, councillors and decision makers as requiring historical mimicry in order to fulfil the requirements of the Battery Point Scheme and be approved.

Several of the developments were recommended against (by the Senior Statutory Planner or the National Trust) because the historical mimicry design was considered to be in conflict with the intent and goals of the Battery Point Scheme. However, the development was subsequently approved with no changes made to the external appearance or mimicry design.

5.3 EXAMINATION OF THE PROPERTIES.

5.3.1 'Village on the Green', 74 Sandy Bay Road, architect; John Wilson.

A design essentially inspired by Georgian and Classical architecture, 'Village on the Green' was designed by Hobart architect John Wilson in 1992.

The initial proposal for the site remained unchanged throughout the planning process even though the proposed design was recommended against by both the BPAC and the Senior Statutory Planner for reasons that the historical mimicry design was in direct opposition with the intent of the Battery Point Scheme.

Without any representations in regard to its design, the proposal was subsequently approved because of many reasons, several of which included¹; -



Illustration 24; Village on the Green, Battery Point, 1992. Architect: John Wilson.

- *Financial reasons*; - The DSC felt that by refusing the proposal purely on grounds of aesthetics would result in appeals from both the developer and the neighbours, thereby wasting time and money on the Council's behalf.
- *Political reasons*; - It was felt by the DSC that refusing the proposal on the grounds of aesthetics would result in bad publicity for the Council and the Aldermen who made the decision;
- *Design preferences*; - Several of the DSC Aldermen highly recommended the development design, one reason being that they felt the design was 'charming' and 'entirely appropriate' for the character and image of Battery Point;
- *Neighbours and Public demands*; - Decision makers were of the opinion that neighbours felt that the design was very appropriate, both in regards to its architecture, low density and residential nature and use. In the opinion of those interviewed, a development of a larger scale, use other than residential and of a 'contemporary' design was certain to be met with strong opposition from neighbours and the general public;

¹ Source: Corporation of the City of Hobart property files and interviews with HCC planners.

- *The 'difficult' site*; - The site was regarded as a difficult one by the Council with neighbours demands being the most restricting element to any development proposed for the site.

See 'Appendix E' for a Tribunal transcript relating to Tribunal appeals against the Village on the Green development application.

5.3.2 22 De Witt Street, Battery Point, designer; L.G. Christian of 'Focus Designs'.

Until 1992, 22 De Witt Street was occupied by an early 20th century single storey weatherboard dwelling that was demolished to make way for the present dwelling.

The residence proposed by designer L.G. Christian of Focus Designs is historical mimicry of the surrounding buildings in De Witt Street and Battery Point. However, from both the Hobart City Council and BPAC's point of view, the only problems in regard to the external appearance and aesthetics of the development were²; -

- The plot ratio which exceeded the plot ratio set for 'Vacant Development' in Battery Point; and
- The proposed pool and front fence which were deemed to be contrary to the Goals of the *Battery Point Planning Scheme 1979* (by both the Council and BPAC) in that they were not consistent with and subservient to the forms of development historically established in the Battery Point area.



Illustration 25; 22 De Witt Street, Battery Point, 1992. Designer: L.G.Christian.

The proposed pool and front fence were also deemed contrary to the Appearance Code of the Battery Point planning scheme in that they were an 'unnecessary impairment to the visual characteristics of the existing buildings in the area.' Both the Council and BPAC recommended that the front fence be lowered and constructed in a 'picket style' to reduce the impact on the streetscape. The plot ratio was approved on the basis that the proposal would have no detrimental effect, and that the intent and goals of the Scheme would not be compromised.

In regard to the historical mimicry of the proposal, the response of the Council and BPAC was; -

"The proposed new dwelling is an intensification of the residential use of the site, being a larger house than the existing one. In terms of its dominance in the streetscape, it will certainly be more prominent visually, however the style, detailing and general form of the house is consistent with the architecture of De Witt Street and Battery Point in general. Battery Point is characterised by both one and two storey single dwellings, mostly free standing, both cottage and larger homes generally of the Georgian period in style. Although the house is large, it is consistent with the streetscape.

² Battery Point Advisory recommendations, Corporation of the City of Hobart property file, dated 15.10.91.

In relation to other requirements of the Appearance Code, the roof is compatible with those in the vicinity as are the materials and setback.”³

However, the National Trust did not agree with either the Council and the Battery Point Advisory Committee in regards to the suitability of the historical mimicry design of the proposed development, this being stated in a letter to the Council from the National Trust Chairman D.R. Gregg; -

“In reference to Section D, B1 in the Battery Point planning scheme Appearance Code; ‘Individual expressions shall be allowed rather than requiring conformity with particular styles or fashions’, we would like to encourage a less substantial front fence to the north west De Witt Street elevation. The masonry wall we consider to be rather oppressive and domineering. In general philosophical terms, the National Trust would prefer to see a good contemporary addition to the street, one which is respectful yet modern. We are concerned that the approach adopted in your scheme borrows too literally from fragmented historical architectural precedents.”⁴

22 De Witt Street retained its historical mimicry appearance. The only changes to the original proposal were the inclusion of a wrought iron ‘traditional’ style picket fence in the De Witt Street boundary.

While the National Trust saw the historical mimicry design as inappropriate, this view was not shared by the Council, the Development Services Committee or the BPAC who approved the proposal in December 1992 for reasons that it fulfilled both the intent, goals and Appearance Code of the *Battery Point Planning Scheme 1979*.

5.3.3 Salamanca Galleria, 31 - 35 Salamanca Place, architect; Beven Rees.

Designed by architect Beven Rees in 1983-4, the design of Salamanca Galleria sparked a storm of controversy, both in planning administration and the public realm.

Because of aesthetic control, the interpretation of the control and of the heritage character of Salamanca Place, the initial design of the development facade and much of the structural design was totally changed by councillors and members of the DSC solely because it was deemed ‘far too contemporary’.

However, the architect felt that he had fully complied with both the intent and the Appearance Code contained within the *Battery Point Planning Scheme 1979* in designing the initial development proposal and in his



Illustration 26; Salamanca Galleria, Sullivans Cove, 1983-4. Architect: Beven Rees.

³ IBID.

⁴ Letter from National Trust Australia (Tasmania) Chairman D.R.Gregg to the Council, Corporation of the City of Hobart property file, dated 11.9.91.

opinion, it was complimentary to the surrounding townscape without resorting to historical mimicry and copying the nearby warehouses.

- *What was changed?* - The entire external design of the development was altered, the surface area of windows on the facade was greatly decreased, colour and materials were totally changed from the original proposal in order to create a sandstone appearance and the initial height was reduced by .5 metres (effectively lowering ceiling heights whilst keeping the initial number of floors).
- *Why?* - The proposal was changed by Council because it was considered that the design did not conform to the 'forms' of the area, was 'far too contemporary' and was a 'modern, out of character' design which 'lowered' the heritage significance of the adjoining historic buildings. The design was changed by conditions so that 'it fit' into the heritage environment better than the initial design as submitted by the architect.
- *By whom?* - The changes were made in response to conditions imposed by councillors and Aldermen of the DSC. The architect felt that he was told what to design by planners and the DSC in what was 'appropriate' and what was not. This, he believes was a result of public representations and outcry at the 'ugly, contemporary design'. It is interesting to note that the BPAC recommended approval feeling that the initial proposal complied with the planning scheme.
- *Architects opinion;* - The architect, Beven Rees, fully complied where possible with the *Battery Point Planning Scheme 1979*, especially in regard to the Appearance Code. Rees felt that there was no justification for totally changing his design because other than the Appearance Code, there were very 'loose' and 'vague' design requirements, both under the Scheme and as given by Council.

The architect was 'not particularly' pleased with design advice given by the Council and prefers the initial design over what was eventually built. He believes the original was just as aesthetically appropriate and that the altered design is obvious historical mimicry.

After the final proposal for the Galleria was changed to the design that appears today, there was conflict among councillors over the colour scheme and whether or not the sandstone hue was a close enough match. Today, however, the present owners have painted the structural columns on the Salamanca Place facade bright orange without any problems or interference from Council.⁵

See 'Appendix F' showing the initial development proposal by Beven Rees for Salamanca Galleria.

⁵ Source: All information supplied by project architect Beven Rees.

5.3.4 Salamanca Quarry, Salamanca Place, architects; Eastman, Heffernan, Walch and Button.

Designed by the former architectural firm Eastman, Heffernan, Walch and Button in 1995, the design and architectural form of the quarry development was always intended to be one which; -

- Would be unlikely to result in public outcry and representations against the design;
- Would be approved by Council without any major problems in regard to aesthetics and the architecture of the development (thereby saving money and time for both parties.
- Would be unlikely to cause 'petty' opposition from heritage groups, councillors and conservationists;
- Would be a design that fully complied with the *Battery Point Planning Scheme* 1979.

In the words of one of the Quarry architects; 'the design was something we expected the Council to approve', because of the simple design solution, insignificant in aesthetics and something which 'blends' in to other buildings in the area.

While the only changes made to the Salamanca Quarry development proposal by Council were in terms of height and services (there were no representations made by the public against the development proposal in regard to design), the architects changed the layout of the proposal several times whilst retaining the same basic design as the first proposal.

In the opinion of several interviewed, particularly those from design professions, the design of Salamanca Quarry is 'bland' and 'boring' and something which typifies how Battery Point aesthetic control and those that implement the control (particularly planners and Aldermen), the design preferences of the public and internal politics are causing architects to design in response.

However, the opinions of some architects interviewed for this professional project suggest that it is better to design according to the wishes of the recipient and those who will approve it, rather than to design something which will meet with opposition.

Reasons for this include saving money, time, receiving more work and creating an image of one who works with the client rather than being pushy with outrageous and ugly designs.

See 'Appendix G' showing the initial development proposals by Eastman, Heffernan, Walch and Button for Salamanca Quarry.



Illustration 27; Salamanca Quarry, Sullivans Cove, 1995. Architects: Eastman, Heffernan, Walch and Button.

5.4 HOW IS DEVELOPMENT BEING AFFECTED BY AESTHETIC CONTROL IN BATTERY POINT? WHAT OTHER FACTORS INFLUENCE AND AFFECT THE DESIGN AND EXTERNAL APPEARANCE OF DEVELOPMENT?

From examination of development proposals from Battery Point, it appears that; -

- Because of the significance of the historic townscape in Battery Point, there is considerable demand for development proposals to have a 'complimentary' and 'appropriate' external form, appearance and aesthetics. In the examples of 22 De Witt Street and Village on the Green, this has been interpreted to historical mimicry.
- External factors such as public opinion, Council decision makers and the image of historic areas being synonymous with 19th century development seem to be the main 'culprits' affecting and influencing the final design and external appearance of developments in Battery Point.
- While aesthetic control for historically significant areas such as Battery Point do not actively encourage the development of historical mimicry, the 'more of the same' nature of the controls and subjective interpretation (in words such as 'compatible', 'consistent' and 'subservient') allows for development of a historicist appearance to be approved.
- There appears to be an attitude among the general public and decision makers within the Council that 'old is good' for the design of developments in historically significant areas such as Battery Point. The result is that bad 'old looking' proposal designs in development applications are more likely to 'get the thumbs up' than bad contemporary style designs.
- The architects and developers for many development proposals in Battery Point appear to be of the attitude that it is easier to design something 'old looking' in order to have the proposal approved with minimum fuss and cost ('mimicry sells').
- Historical mimicry styled proposals that comply with setback, height and plot ratio requirements in the Battery Point scheme are often approved regardless of their mimicry and historically 'incorrect' style. An example of this is 22 De Witt Street.
- However, I believe it would be almost certain that contemporary style development proposals complying with setback, height and plot ratio requirements would be questioned on the appropriateness of their design style and if the contemporary style of the proposal fulfils the intent and goals of the planning scheme. Therefore, it would appear that there is a bias towards 'old looking' development for historically significant areas such as Battery Point.
- The addition of 'traditional' style landscaping elements such as picket fences in order to be consistent with the existing streetscape is a questionable and somewhat 'shallow' method of enforcing 'appropriate' development for historic areas such as Battery Point, especially when the development recommended to have a 'traditional' wrought iron picket fence is situated in an area where picket fences are not common place. An example of this is 22 DE Witt Street.

- Whether or not a development proposal is ‘appropriate’ or ‘compatible’ in regards to urban design and building typology is often not an issue even brought to light in approving developments in areas such as Battery Point. It seems to be the case in examples such as 22 De Witt Street and Village on the Green that the obviously historical mimicry design is sufficient to warrant the proposal as being appropriate to the character and townscape of Battery Point, regardless of the fact that the proposal does not comply with regulatory aesthetic control requirements of height, setback and plot ratio, etc as required by the Battery Point Scheme.

5.4.1 What is happening in Battery Point?

Although the Battery Point Scheme claims to promote and retain “a diversity of building styles”⁶, it appears to contradict itself. On one hand the Scheme claims to “encourage individuality of design”⁷ while on the other hand it regulates that “all future development must be consistent with forms and uses historically established in the district.”⁸

On the whole, the Battery Point Scheme states that all development must be “subservient to the preservation of historic townscape”⁹ which in itself, is an allowance for historical mimicry and the copying of historic building styles within the area. As a result, the Battery Point Scheme has allowed ‘old style’ new buildings exhibiting a design which culminates in the resurrection of several 19th century styles.

Examples including Village on the Green and 22 De Witt Street have been born out of a misconception that ‘old style’ development resembling Georgian architecture of a low density residential amenity and with a few ornate lampposts is applicable to the historic character of Battery Point.

Although these ‘old looking’ new buildings appear to respect the heritage townscape of Battery Point, quite often they exhibit a confused and inappropriate typology and architectural design which in turn creates a sense of falsely created history to the area. This may lead to a dampening of the respect and appreciation for the genuinely heritage buildings that they are built along side to.

5.5 IS THERE A RELATIONSHIP BETWEEN AESTHETIC CONTROL FOR BATTERY POINT AND WHAT IS BEING APPROVED?

Although Battery Point is recognised throughout Australia for its remnant 19th century development and architecture, in reality the District is not dominated by any particular architectural period or era of development.

⁶ IBID, p. 44.

⁷ IBID, p. 49.

⁸ IBID.

⁹ IBID, p. 10.

However, because of its strong 19th century identity, the *Battery Point Planning Scheme 1979* has sought to retain this quality and in the last 20 years, the Battery Point Scheme has implemented aesthetic control offering built form guidelines requiring development to be of a 'sympathetic', 'consistent' and 'traditional' nature which is 'subservient' to surrounding historic building and is essentially "in keeping with the character (usually historic) of an area."¹⁰

As a result of the application of aesthetic control and the manner in which the control is implemented and interpreted, historical mimicry has been approved and developed throughout Battery Point - despite the intent of the Battery Point Scheme calling for a continuation of residential development evolution.

From examination of the Battery Point Scheme, it appears that historical mimicry is largely approved and allowed for primarily as a result of the subjective interpretation and implementation of aesthetic control in the *Battery Point Planning Scheme 1979*.

Whilst additional care and input is required when determining the appropriateness of the design and external appearance of any development proposals for areas of historic significance such as Battery Point, it appears that aesthetic control for Battery Point; -

- Allows for the approval and development of historical mimicry, despite the fact the intent of the Battery Point Scheme has an underlying theme of discouraging historical mimicry;
- Allows for decisions to approve applications on the basis of the style and appearance of proposals that 'fitting' rather than design quality merits or compliance to setback, plot ratio or height requirements;
- Allows for bad 'old looking' and historical mimicry development on the basis that the historicist design is according to councillors; - 'charming' and 'appropriate';
- Are very much character based and open to endless subjective interpretations of what is considered 'appropriate' thereby resulting in some developments displaying obvious historical mimicry such as 22 De Witt Street and Village on the Green.

¹⁰ *Battery Point Planning Scheme 1979*, Corporation of the City of Hobart, Hobart, p. 45.

5.6 CONCLUSION.

From examination of development proposals in Battery Point and looking at aesthetic control for Battery Point as well as its implementation in Chapter 4, it can be seen that while aesthetic control *contributes* to the development and subsequent approval of historical mimicry in Battery Point, it is not the sole contributor.

Indeed, the case study of development proposals in this chapter show that there are many external forces that contribute to the approval of historical mimicry in historic areas such as Battery Point

While it is easy enough to focus the blame on the aesthetic control and planning schemes for these historic areas, the issue of historical mimicry being developed in such precious districts of cultural and heritage significance is much more complicated and usually involves external influences in addition to what is written in planning schemes and planning controls of an aesthetic nature.

Chapter 6 will look into detail as to why historical mimicry is being developed in Battery Point. Further more, the problems that are commonly involved with aesthetic control (not solely that of historical mimicry) will be explored and discussed.

6.1 INTRODUCTION.

Chapter 6 will explore and discuss; -

- Why historical mimicry is approved and developed, particularly in historic areas such as Battery Point;
- What factors (including aesthetic control) contribute to the approval and development of historical mimicry;
- What problems are associated with current aesthetic control implementation in Battery Point; and
- Challenging the effectiveness and efficiency of current aesthetic control in the Battery Point Scheme and the implementation process.

Sources of information for this chapter included examination of development proposals for Battery Point (Chapter 5), examination of aesthetic control for Battery Point (Chapter 4) and examination of the implementation of aesthetic control and decision making process in Battery Point (Chapter 4).

6.2 WHAT TYPE OF DEVELOPMENT IS RESULTING FROM AESTHETIC CONTROL AND THE INFLUENCE OF OTHER EXTERNAL FACTORS?

From examination of development proposals and aesthetic control in Battery Point, the Battery Point Scheme and implementation process of aesthetic control, it can be seen that historical mimicry and historicist style development is being approved and developed.

There appears to be three different types of historical mimicry development resulting from aesthetic control application and other external factors.

These include; -

- Historical mimicry style development deemed by the Council and the DSC as 'complimentary' and 'appropriate'. Examples include 'Village on the Green' and 22 De Witt Street.
- Development proposals altered and redesigned purely for reasons that they must 'fit in' and be 'complimentary' to surrounding heritage buildings. Examples include Salamanca Galleria.
- Development proposals intended by the project architect as deliberately 'mediocre' and 'bland', relying on imitation of traditional architectural form, colours and roof forms in order to be deemed aesthetically 'appropriate' and thus approved. Examples include Salamanca Quarry and Salamanca Galleria.

6.3 THE LINK BETWEEN AESTHETIC CONTROL AND HISTORICAL MIMICRY IN BATTERY POINT - WHAT CONTRIBUTES TO THE DEVELOPMENT AND APPROVAL OF HISTORICAL MIMICRY?

Although aesthetic control is primarily seen and accused as the culprit causing the development of historical mimicry, there are many other external factors which have contributed to the approval and subsequent development of historical mimicry in Battery Point.

From the examples explored and examined in Chapter 5, the major reasons for the development of historical mimicry in Battery Point include; -

6.3.1 *Aesthetic control.*

While aesthetic control is not wholly to blame for historical mimicry and other design related problems, there are certain elements of aesthetic control that contribute to the approval and development of historical mimicry in historic areas such as Battery Point. These include; -

- *Lack of direction, 'vague and open ended';* - This was a view expressed by several of the architects interviewed for this professional project who believe that aesthetic control for an area such as Battery Point gives little indication of what is considered either appropriate or inappropriate for approval in Battery Point.
- *Style and character based;* - The aesthetic control in the Battery Point Scheme is essentially character based. That is, new development must be of a certain architectural form and 'character' in order to be deemed appropriate and therefore approved. There is little or no reference to building morphology, typology or urban design as contributing to the overall contextuality of a building in a built environment.
- *'More of the same';* - Aesthetic control in the Battery Point Scheme stipulates development to be 'more of the same' through requirements such as 'subservient', 'complimentary' and 'consistent'. To many designers and architects, this translates as development requiring obvious historical mimicry or at least a historicist based design that 'borrows' certain traditional architectural elements and form in order to 'fit in'.
- *Subjective and easily mis-interpreted;* - "Beauty is in the eye of the beholder!" Because of its character basis, aesthetic control in the Battery Point Scheme is very much subjective and easily mis-interpreted. One person may see historical mimicry as tasteful, charming and entirely appropriate for an area such as Battery Point while others may see historical mimicry as 'tacky', cheap looking and an imitative 'rip off' of genuine heritage buildings and townscape.

6.3.2 *External factors.*

As explored in several of the development proposals in Chapter 5, there are many external factors which influence the approval and development of historical mimicry in historic areas such as Battery Point. These include; -

- Politics;
- Public representations;
- Money and time restrictions;
- ‘Difficult’ sites;
- The Council decision makers (the DSC and to some extent, the BPAC);
- The subjective nature of design related decisions;
- The perceived ‘image’ of historic areas (Battery Point is often perceived as being synonymous with the 19th century);
- The architects and designers behind the proposal; and
- The perceived public and popular opinion that ‘old is good’.

6.3.3 *The planning schemes.*

The planning scheme covering Battery Point presents many features which contribute to the development of historical mimicry.

These include; -

- Character and performance based aesthetic control guiding the appearance of new development;
- The lack of an urban design strategy combined with the Battery Point Scheme;
- The Battery Point Scheme is an ‘old’ scheme (20 years old) and receives ‘patching up’ rather than being re-written to accommodate changing circumstances and an evolving physical environment;
- All character based aesthetic control in the Battery Point Scheme is entirely subjective;
- Public opinion and the DSC are able to override the Senior Statutory Planner, the BPAC and also the National Trust decisions and recommendations; and
- Development controls concentrate on architectural form, character and aesthetics in order to be considered contextual and appropriate. There is little mention of building morphology, typology or urban design.

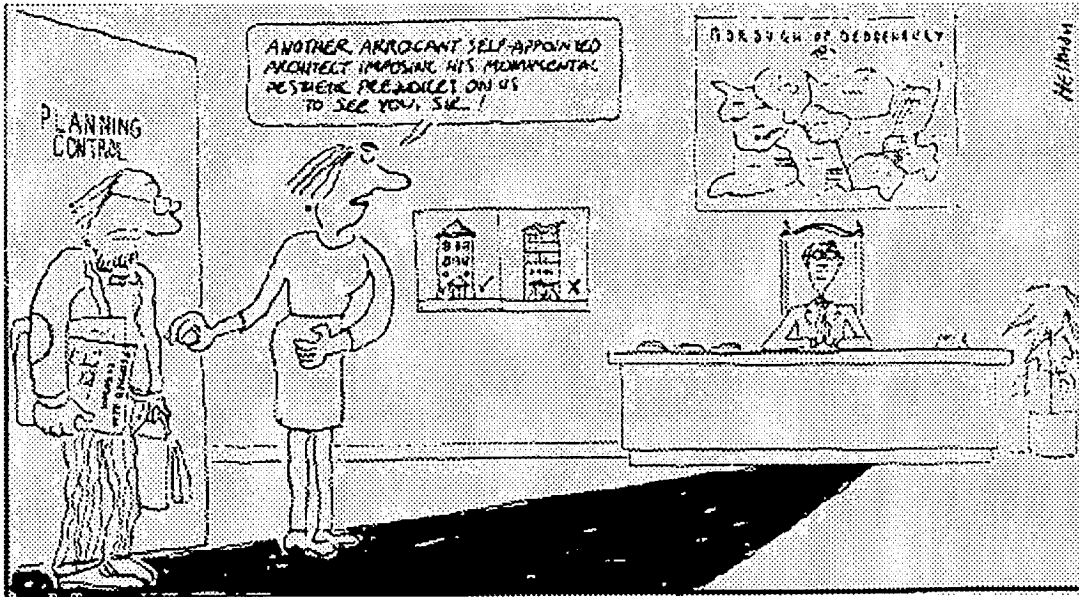


Illustration 28; The architect's view of planning as given in this cartoon, is one that perceives planners as those who limit the architectural style of development proposals, thereby often resulting in architects 'designing in response'.

6.4 ELEMENTS CONTRIBUTING TO THE APPROVAL AND DEVELOPMENT OF HISTORICAL MIMICRY IN BATTERY POINT.

Of all the elements identified as having some influence in determining the design and aesthetics of development proposals and approvals in Battery Point, there are several that especially stand out as significantly contributing to the approval and development of historical mimicry.

These are; -

6.4.1 *The both subjective and objective manner in which aesthetic control and Appearance Codes in planning schemes are interpreted by different people (planners, architects, councillors, Aldermen, etc).*

From the case study, interviews and research undertaken in this professional project, it has been deduced that aesthetic control in the Battery Point Scheme is interpreted in many different ways, according to a persons profession, their experience in design matters, personal tastes, design preferences and objectivity.

From the developments explored in Chapter 5, as well as the transcripts of interviews given in Appendix D, some architects and planners see the aesthetic control and appearance requirements in the Battery Point Planning Scheme as 'vague and open ended' as well as lacking sufficient design guidance and specification. An example of this is Salamanca Galleria where the architect blames the lack of aesthetic guidance and 'vague' nature of the aesthetic control as contributing to his initial proposal being scrapped and redesigned, as well as much conflict between the architect, councillors and public opinion over the design.

However, several local architects such as Leigh Woolley and Garry Forward see the aesthetic control in the Battery Point Scheme as giving sufficient design guidance and able to successfully cater for contemporary style developments such as Woolley's house at Quayle Street and Forward's Clifford House at the Battery Point slipyards.

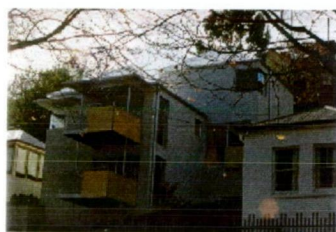


Illustration 29; Leigh Woolley's house in Quayle Street, Battery Point.

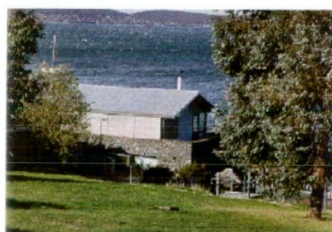


Illustration 30; Garry Forward's Clifford House at the Battery Point slipyards.

Design

The debate in recent days over the appropriateness of the design by architect Stephen Last for the house on the foreshore at Blinking Billy Point deserves some comment and observation.

The aesthetics of building design is a very subjective area but few architects today would subscribe to the view that a new building should adopt the "style" of a bygone era in order to "fit in" with older neighbours.

Architectural design is the skill of accommodating many complex and often competing influences in a building. These include the needs of its owners/occupants in terms of lifestyle, accommodation, and personal taste in materials and forms, the demands of the site such as orientation and topography, environmental concerns of energy consumption and ecological sustainability, and of course understanding and respecting the neighbourhood context and community expectations. Architecture is a very public undertaking.

Buildings of the past, while having many notable and praiseworthy attributes, if built today would not address many of the important issues I have mentioned. To clothe a new building in the "style" of its older neighbours would be in appropriate at best, and even ludicrous.

To judge the success of contemporary architecture by its "style" alone is a superficial and inadequate measure.

KEITH DREW
President, Tasmanian
chapter, Royal Australian
Institute of Architects

Illustration 31; As stated by RAIA President in this letter, design and architectural style are indeed subjective.

Other examples of differing interpretations of Battery Point aesthetic control includes the Village on the Green development which was approved because councillors, Aldermen and public opinion saw the Georgian inspired historical mimicry design as 'appropriate' and 'complimentary' to both the intent of the Battery Point Scheme, its aesthetic control, Appearance Code and the historic townscape of Battery Point.

Conflicting with this view was the Council Senior Statutory Planner's objection of the historicist design style which was recommended as inappropriate due to its obvious historical mimicry design. This view was shared by the Battery Point Advisory Committee who also recommended the proposal not be approved on grounds of its mimicry design and that its design and aesthetics did not fulfil the requirements of the aesthetic control and intent of the Battery Point Scheme.

"The charge of subjectivity and personal judgement has been the most frequent in the armoury of aesthetic and design control critics, particularly architects, namely that design is synonymous with aesthetics, and that aesthetic evaluation can only be a highly personal judgement dependent on the exercise of subjective taste based on personal experience."¹

See 'Appendix H' showing a related newspaper article on architectural design and subjectivity.

6.4.2 The manner in which aesthetic control is implemented and the levels of planning process.

"Aesthetic and design control as currently exercised wastes time and resources, and leads to often acrimonious and inconclusive exchanges on matters of taste."²

The process of aesthetic control implementation and planning decisions in the Hobart City Council relating to aesthetic and design matters are generally dealt with in a 5 tier process, as discussed in Chapter 4.

The first tier consists of planners, the second tier consists of the Senior Statutory Planner, and for final decisions in regards to planning and development matters, the third tier is the Development Services Committee (DSC). The fourth tier consisting of Full Council usually only eventuates when debate or inconsistency arises when dealing with planning and development decisions. The fifth tier consists of the Tribunal.

The Development Services Committee is most often the final decision maker - even after the council planners and Senior Statutory Planner.

It is this organisation of the implementation of aesthetic control and the planning approval process which could be considered to have 'holes'.

While all tiers of the planning and aesthetic control implementation process are bound by Council statutory legislation, policies and planning schemes in their decisions, I believe many of the aesthetic and design related decisions made by the Development Services

¹ Carmona, M. 1998, *Design Control: Bridging the Professional Divide, Part 1*, *Journal of Urban Design*, Vol. 3, No. 2, p. 181.

² Carmona, M. 1996. *Controlling Urban Design - Part 1, A Possible Renaissance?*, *Journal of Urban Design*, Vol. 1, No. 1, p. 49.

Committee are based on personal and subjective reasoning, personal taste and judgement. This results from personal experience and often matters of politics, public representations, money and time.

Despite the professionalism, design expertise and experience of the planners, Senior Statutory Planner, architects and various other consultants that is exercised when making aesthetic and design related decisions, the second final tier in the decision making process - that of the Development Services Committee - yields, to date, no professional qualifications or practical experience in design related disciplines. Further more, the DSC can choose to disregard or 'adjust' any design and aesthetic advice or recommendations given to them by tiers 1 and 2 (the council planners and Senior Statutory Planner) as well as the Battery Point Advisory Committee and organisations such as the National Trust.

I believe it is a waste of time and resources for consultants, developers, the Advisory Committee members and Council if the final stage in the implementation and decision making of aesthetic control and development approvals is in the hands of those who are not wholly or suitably qualified to be making such decisions.

"In reality, the majority of decisions planning authorities make are design related in one form or another, to this extent planning is undoubtably a design discipline"³.

In regard to making decisions in historic areas and implementing aesthetic control, if the cumulative result of such decisions and intents is to preserve and enhance the environment which the planning profession seeks to protect, "then a mastery of planning practice and its impact on design and aesthetics in terms of the planning systems operation, scope, mechanisms and procedures is absolutely essential,"⁴ as is a need for appropriate design skills to inform decision making.

6.4.3 Public representation in the development and appeals process.

Most of those interviewed when researching this professional project believe that the general public receives sufficient opportunity to voice their opinion and make representations in regards to design and aesthetic matters in the development and appeals process of planning.

However, several of the architects interviewed expressed their view that public opinion is often taken too literally and regularly takes precedence over that of professional design consultants and the project architect.

An example of this include the public role in 'helping' design the Sheraton Hotel proposal in the early 1980's.

While architecture is the most public of arts and planning is all about balancing the needs of the general public and the built and natural environment in which we live, a balance needs to be struck when considering both professional and lay opinion in aesthetic and design related decisions.

³ Carmona, M. 1996. *Controlling Urban Design - Part 1, A Possible Renaissance?*, *Journal of Urban Design*, Vol. 1, No. 1, p. 47.

⁴ IBID.

In Battery Point, it has often been the case in planning appeals that when opposing the development proposal design and style, appellants have been unable to offer any explanation or basis for their concern and appeal other than the design and aesthetics of the proposed development are “ugly and don’t ‘fit’ in”. An example of this is Gary Forward’s slipyards house for ‘Bob’ Clifford.

Currently in Hobart and also throughout South Australia, historical mimicry design ‘sells’ and is very popular with many choosing a design style for their new home.

As well as the popularity of historical mimicry styled architecture with the general public, public concern in development proposals also has been recognised as focussing on the contextual nature of proposed developments, that is, the level to which they ‘blend’ in with their surroundings.

Third parties in development appeals such as residents and neighbours are often the least equipped to object to the development and can run the risk of being labelled ‘anti-development’ if they do. For them, architectural style and aesthetics are the easiest targets against which to vent their frustrations and voice their opinion.

Therefore, any development proposed for a historic area such as Battery Point displaying any replication of traditional form or historical mimicry rarely meets with any opposition from the general public, not only because the style is generally popular with the general public and lay aesthetic tastes, but also because mimicry of traditional architectural style and form is seen as appropriate and successful in blending in with historic neighbouring buildings.



Illustration 32; Historical mimicry designs are a popular choice for many new home owners in Hobart.

6.4.4 The decision makers - ‘undue power given to those untrained in design’.

“Authorities should recognise how the powers granted to them can be used in a positive manner, to encourage the best in design that respects its visual, social, functional and environmental context, while intervening to improve the mediocre and actively discourage and effectively control the worst.”⁵

It is recognised throughout urban design, planning and architectural literature discussing aesthetic control that decision makers are commonly guilty of imposing personal taste and opinions; - “undue power given to those untrained in design.”⁶

It was discovered through research and case study work in Chapters 4 and 5 that none of the Aldermen employed on the Development Services Committee have any practical experience or qualifications in design or planning related professions or disciplines (to date)

⁵ IBID, p. 48.

⁶ IBID, p. 49.

and yet they are ultimately 'in charge' of design and aesthetic related planning and development decisions which can override professional advice given by the Council Senior Statutory Planner and the Battery Point Advisory Committee.

Additionally, many of these 'design illiterate and non-professional' decisions could be accused of employing personal and subjective tastes, as well as displaying political and financial motives whilst ignoring relevant professional advice.

6.4.5 The 'image' of heritage areas.

The 'image' of historic areas such as Battery Point is an element that contributes towards cultural and historic significance, as well as special attraction for tourists and locals alike. However, the 'image' of heritage areas is often subjective and develops from the viewers personal interpretation of the townscape and environment, as well as architectural elements and historical events associated with the particular area.

Battery Point, for example, retains a strong 'heritage' identity and 'historical' sense of place which directly derives from its attractive 'higgledy-piggledy' array of nineteenth century cottages and row houses found throughout the narrow streets that seem to be inherent to Battery Point.

Nowhere else in Hobart, it seems, is there a better collection of Georgian cottages, corner shops and row houses blended in with Classical mansions and Federation houses. This distinctly 'Georgian' image is what is commonly portrayed to the public and tourists through postcards and brochures.

However, Georgian is not the only, or even dominant style of architecture in Battery Point. On closer observation of Battery Point, the area is made up by numerous Federation, Victorian, and 20th century architecture, from 1940's red brick bungalows to the 1960's Modernist Empress Towers and 1980's brick veneer houses.

However, the Georgian buildings in Battery Point are its prime architectural focus and imagery, as well as the other numerous early and mid 19th century buildings. This is for reasons of nostalgia and quaint antiquity by locals and visitors, the current boom in heritage and 'cashing in' on history and the tourism industry which Hobart thrives off.

Therefore, it could be argued that many locals as well as those making representations in planning appeals as well as councillors and Aldermen charged with aesthetic and design related decisions have developed a preference and personal taste for 'old style' development for Battery Point, seeing a historical mimicry style development as appropriate in a contextual, heritage and visual sense.

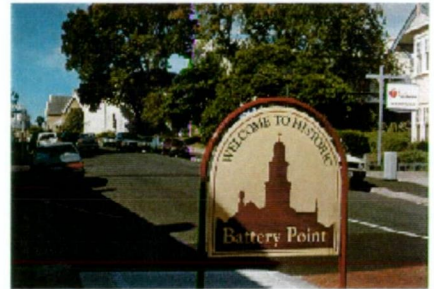


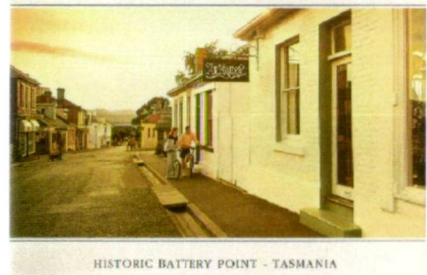
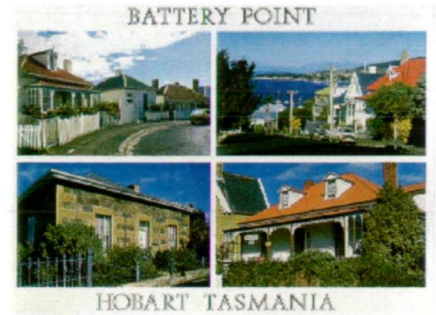
Illustration 33; The image of Battery Point as portrayed by imagery in this Hampden Road entrance sign into Battery Point, is one of 19th century townscape.

It is for this reason, among many, that such mimicry based yet stylistically confused developments may be approved in a recognised historic precinct, despite being recommended against by planners, architects and other councillors.

6.4.6 External forces and further ‘holes’ in the implementation and planning process of aesthetic control; politics, money and time restrictions, ‘difficult’ sites.

Further influences and ‘external forces’ which contribute towards the approval and development of historical mimicry in historic areas include; -

- *Politics*; - It could be argued that politicians, councillors and Aldermen running for election risk negative public opinion by debating and stalling development in current economic woes and therefore despite some reservations, often ‘push’ the development proposal through to aid public approval and opinion towards the state and local government.
- *Money and Time*; - Arguing, appeals and debates over a seemingly trivial element such as aesthetic control and architectural style arguably wastes time and money for all parties concerned. Many developers are happy to take their business elsewhere if they are stalled and put at a financial disadvantage by such debates and appeals. Therefore, many developments are redesigned to an acceptable and often mediocre level and subsequently approved, rather than Council lose a major development and commercial interest. Often negative public opinion towards unacceptable and ‘ugly contemporary’ development in heritage areas is what creates major appeals and delays. Historical mimicry and ‘traditional style’ architecture is popular with the general public and therefore, such a development style in a heritage areas is more likely to get the thumbs up’ from the public and therefore speed up the approval process.
- *Difficult sites*; - Many development sites in prime inner city areas are hindered by difficult slopes and landslip, past environmental and pollution contamination and neighbouring residential areas which thereby restrict the nature, use and size of development that may take place. If a development proposal is ventured for a difficult site, Council and Aldermen are often willing to overlook the aesthetic nature of the proposal in order for the site to be developed. An example of this is Village on the Green which was approved despite its doubtful mimicry architectural style. Demands of neighbours and neighbouring residential areas also put pressure and constraints on the nature, size and use of any proposal for the site.



Illustrations 34 & 35; Tourist postcards depicting the image of Battery Point as being synonymous with 19th century buildings and townscape.

6.5 PROBLEMS ASSOCIATED WITH AESTHETIC CONTROL IN BATTERY POINT.

While the main problem associated with aesthetic control explored in this professional project is that aesthetic control can allow for and be interpreted as requiring historical mimicry in historic areas, further problems associated with aesthetic control that has been raised in this professional project include; -

- ‘Strangling’ and ‘stifling’ creativity (according to the opinion of many local architects and designers interviewed and consulted with whilst researching this professional project).
- Not allowing freedom of expression for designers (also according to the opinion of many Hobart architects and designers).
- Allowing for and interpreting as requiring ‘more of the same’, resulting in historical mimicry.
- Time consuming decision making process which can be expensive for all parties concerned especially when proposals are repeatedly appealed against and questioned in regards to their aesthetics and design style by councillors, developers, the project architect and the general public.
- Aesthetic control is often vague, open ended and primarily preoccupied with character and architectural details, rather than actively including and promoting broader urban design aspects including building height, setback and mass, typology, landscaping, linkages and associated ‘traditional’ uses and activities.
- In some instances, Council decision makers are willing to over-see a development proposal’s failure to comply with planning scheme plot ratio or height requirements as long as the development proposal includes historical mimicry or details such as ‘traditional style’ picket fences. An example of this is 22 De Witt Street, Battery Point.
- Legitimate and professional design advice from prominent local architects and the National Trust is often disregarded or ignored by decision makers within Council.
- Present aesthetic control in the *Battery Point Planning Scheme 1979* allows for ‘bad’ design and historical mimicry in the sense that as long as height, setback and plot ratio requirements are met, then personal interpretations of the aesthetic control requirements can see historicist designs as ‘appropriate’ and therefore, approved. Examples include Village on the Green and 22 De Witt Street.
- Professionals such as architects and planners often have their design, decisions and opinions overturned, ignored or ‘redesigned’ by non-professionals and those with little or no design background or experience in the decision making process.

6.6 CHALLENGING THE USE OF AESTHETIC CONTROL FOR BATTERY POINT.

While the problems and ‘side effects’ of aesthetic control (such as historical mimicry) have been raised and discussed in much detail in this professional project, it must be recognised that *there are* advantages and benefits to the application of aesthetic control.

According to the case study, research and interviews undertaken in this professional project, the advantages of the use of aesthetic control in Battery Point include; -

- Aesthetic control has led to the redevelopment and ‘revival’ of a previously ‘slum’ historic area such as Battery Point, as well as dramatically increased property values.
- Aesthetic control can prevent ‘outrages’ and stop many examples of ‘bad’ design.
- Aesthetic control encourages ‘contextual’ and ‘compatible’ architecture that can lead to the revival of heritage areas by increased tourism, commercial developments and residential numbers.
- Aesthetic control challenges architects to design to the best of their ability, rather than adopting an ‘anything goes’ approach.
- The implementation and administration process of aesthetic control is democratic, allowing for the wishes of the public to be expressed, which could otherwise be ignored.
- Aesthetic control is accountable because all decisions are made by elected representatives.
- Aesthetic control connects and bridges professional and lay aesthetic tastes.
- Architecture is a public art and it is the public and neighbours who have to live with the results, rather than the client and architect.

However, the ‘bad’ and ineffective elements and effects of aesthetic control in current Battery Point planning practice appear to outweigh the ‘good’ with many architects and planners interviewed for this professional project expressing negative comments in regard to aesthetic control and resulting development approved in Battery Point.

While one of the major reasons behind the implementation of aesthetic control is to prevent ‘bad’ development, aesthetic control as it is currently implemented in Battery Point *is* allowing for ‘bad’ development - in the form of ‘old looking’ developments which rely on a ‘copy cat’ and historical mimicry external appearance in order to be considered contextual.

Continuing existing and traditional patterns of streetscape, landscaping, building mass, typology and associated activities and uses are rarely acknowledged in these developments, if at all.

The main basis for the approval of developments such as 22 De Witt Street and Village on the Green is that they are seen to 'fit in' by means of their historical mimicry design, rather than continuing inherent and traditional patterns of building form and mass, orientation and setback, building materials and streetscape.

While this professional project suggests that aesthetic control in the Battery Point Scheme *should not be scrapped* - it is suggested that an *alternative approach* to the present aesthetic control and implementation process should be developed and discussed.

6.7 CONCLUSION.

While aesthetic control in the *Battery Point Planning Scheme 1979* is well intentioned towards preserving and enhancing historic townscapes of cultural and heritage significance, the subjective nature of the aesthetic control, as well as 'holes' and inefficiencies in the implementation process are the biggest downfalls.

Quite often, the well intentioned intent and objectives of the aesthetic control to conserve and enhance areas of special significance are overlooked by objectives of personal taste, politics and money, as well as non-professional decision makers who override or simply choose to disregard professional and advisory committee opinion, advice and recommendations.

While aesthetic control does not solely cause many of the problems commonly associated with its use in planning, the approval and development of historical mimicry in Battery Point such as Village on the Green and 22 De Witt Street suggest that there are problems and inefficiencies related to its application.

Therefore, Chapter 7 of this professional project will seek to avoid the problems identified with aesthetic control for Battery Point and suggest an alternative approach for aesthetic and design guidance for future development in the district.

7.1 INTRODUCTION.

The aim of Chapter 7 is to develop recommendations for an alternative planning approach for the implementation of aesthetic and design guidance for Battery Point.

The aim of recommending an alternative planning approach for Battery Point is to overcome the problems identified and discussed in Chapters 5 and 6.

The alternative planning approach recommended for Battery Point consists of three parts; -

- Recommendations for the development of aesthetic and design guidance for Battery Point in the form of an Aesthetic and Design Schedule (to be inserted into the Battery Point Scheme); and
- The development of Clauses (also to be inserted into the Battery Point Scheme) specifically aimed at discouraging the approval and development of historical mimicry in Battery Point; and
- The development of an Aesthetic and Design Panel to guide and assist in decision making for future development in Battery Point.

7.2 AN AESTHETIC AND DESIGN SCHEDULE FOR THE BATTERY POINT SCHEME.

The first part in developing an alternative planning approach for aesthetic and design guidance for Battery Point is the development of an Aesthetic and Design Schedule to be inserted directly into the Battery Point Scheme.

Currently in Battery Point, aesthetic control guides the external appearance of development through the use of Desired Future Character Statements and the Appearance Code. The typology and urban design aspects of development is rarely addressed. The current emphasis towards aesthetics in guiding the design and appearance of development in Battery Point has resulted in developments such as Village on the Green and 22 De Witt Street where the historical mimicry external appearance and aesthetics has been the main focus in determining the degree to which the development 'fits in'.

Therefore, the Aesthetic and Design Schedule recommended for Battery Point has a primary emphasis on guiding the urban design and typology elements in future development.



Illustrations 36 & 37; The alternative planning approach for aesthetic and design guidance for Battery Point would actively discourage the approval of historical mimicry (top picture) and would allow a continuation of residential development evolution, thereby encouraging development such as the house in Liverpool Street, West Hobart (bottom picture).

The primary urban design and typology elements to be guided in future development in Battery Point include; -

- Building height and mass;
- Building setback, placement and orientation;
- Front boundary definition and treatment;
- Open space and landscaping; and
- Car access and parking.

Aesthetic elements have a secondary emphasis in the Aesthetic and Design Schedule and include; -

- Building materials and colour schemes; and
- Building aesthetics.

7.2.1 Aim of the Battery Point Aesthetic and Design Schedule.

The aim of the Schedule would be; - ‘to further the intent of the *Battery Point Planning Scheme 1979* and to allow a continuation of residential development evolution in Battery Point’.

7.2.2 Objectives of the Battery Point Aesthetic and Design Schedule.

Objectives of the Schedule include; -

- To provide aesthetic and design guidance with statutory influence for the building typology, external appearance and streetscape of future development in Battery Point.
- To actively discourage the approval and development of historical mimicry development within the District of Battery Point.
- To enable the development of innovative and contemporary residential development within the District of Battery Point.
- To continue existing patterns of building typology in the District of Battery Point.
- To continue existing patterns of streetscape and urban design detailing in Battery Point (for example, landscaping and pavements).

In order to achieve the above objectives, a set of guidelines and criteria are required with statutory influence. Therefore, the aesthetic and design guidelines would be directly inserted into the Battery Point Scheme as a Schedule in order to have statutory influence.

Aesthetic and design guidelines and criteria with statutory influence would become essential for applicants and decision makers to consider when proposing and approving development for Battery Point, rather than able to be disregarded or overthrown.

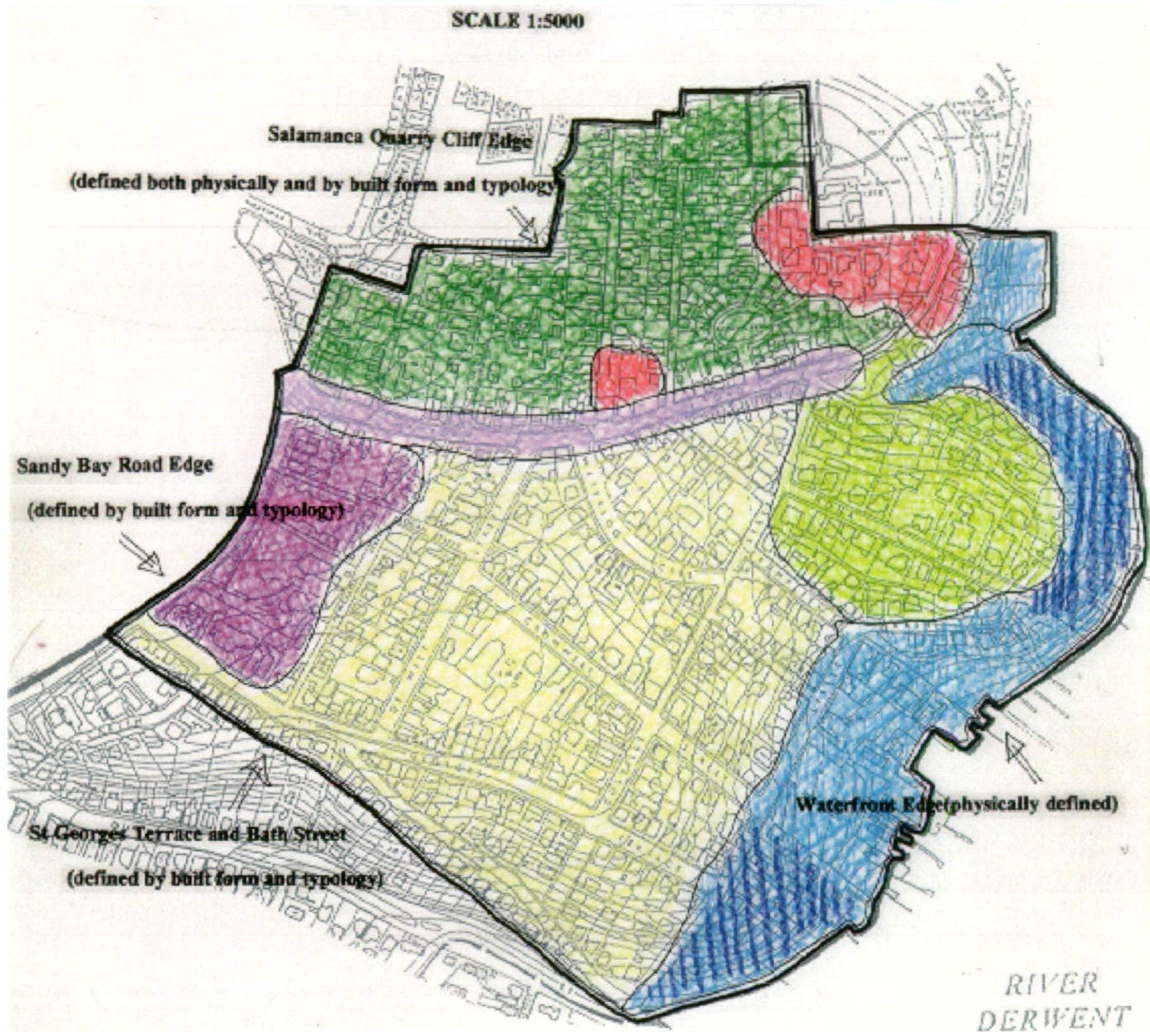
7.2.3 Classifying Battery Point into distinguishable building 'precincts'.

In developing a set of aesthetic and design guidelines, it is necessary to classify the District of Battery Point into building precincts of distinguishing and characteristic building typology, form and character.

The classification of Battery Point into building precincts not only identifies special building characteristics and iconic styles of development throughout Battery Point but also shows that different areas of Battery Point have different and unique building patterns and eras of townscape desirable for retention.

The development of aesthetic and design guidelines and criteria to specially respond to the existing townscape in each of the building precincts would enable special built characteristics to be continued and tastefully reflected in future development.

See the following page for a map illustrating the identification and classification of different building precincts in Battery Point.



Hampden Road 'Village centre' building precinct; The centre of Battery Point, a collection of typically Georgian era and Modernist shops and local businesses set in a hard edge, narrow 'spine' running the length of Battery Point. Buildings are orientated towards the street.

Waterfront precinct; Defined by maritime activity and characterised by water views, a maritime museum, paths and streets leading down to the water with glimpses of the slipyards. Hatched areas indicate where the waterfront is inaccessible and detached - hidden behind residences.

Mansions precinct; Defined by large Classical and Federation mansions (do not always face street) set back in gardens. Has a hard edge character with landscaping confined behind residence gates and fences.

Modernist precinct; Defined by 1960's Modernist apartments and hotels set in 'lost' space.

'Mixed' era precinct; Defined by predominantly 19th century residential development, 'popular' 19th century architectural styles, a hard street edge and front fences giving a continuous street line.

Sandy Bay Road precinct; A messy and jumbled precinct of different building forms, typology's and architectural styles from different eras.

The Hampden Road 'Village centre' building precinct will be used as an example illustrating how aesthetic and design guidelines would be developed from the identification of different building precincts in Battery Point.

Characteristic building typology, urban design and streetscape from the Hampden Road 'Village centre' building precinct are given below. From these, aesthetic and design guidelines and criteria can be developed to guide the external design and aesthetics of future development in the precinct area.

Hampden Road 'Village centre' building precinct - an analysis of existing characteristic building typology, form and built character; -

- *Characteristic building heights in the precinct; -* Typically 2 - 3 storeys.
- *Characteristic building setback; -* Buildings are typically built right up to or within 2 - 3 metres of the front boundary line (with little or no setback from footpaths).
- *Characteristic building scale and mass; -* Building scale and mass are typified by bulky, geometric buildings with a 'solid' facade.
- *Characteristic Street Access; -* Buildings are usually accessed from along the side boundary or accessed from the rear in older 19th century development.
- *Characteristic Street Parking; -* Where parking is not indicated as being allowable on the street outside development, off-street parking is usually located in driveways or carport areas located on a side boundary of the development. Several Modernist buildings along the length of Hampden Road have car parking spaces directly in front of the development. However, such examples are few.
- *Characteristic landscaping; -* Landscaping is usually restricted to residential gardens and contained behind residential fences and walls. Landscaping does not 'overflow' or overhang onto the street or public walkways. There are very few examples of any planting or public landscaping, thereby creating a typically 'hard edge' to the streetscape in the precinct.
- *Characteristic building orientation; -* Buildings directly face the street in which they are sited. Doors and windows also directly face the street creating many opportunities for 'passive surveillance'.



Illustrations 38 & 39; Characteristic 'hard edge' development along Hampden Road, Battery Point.

- *Characteristic building materials;* - Typical building materials include brick (red predominantly) and sandstone. There are a few examples of weatherboard, concrete (painted) and bluestone. Roofs are typically constructed of either corrugated iron or tiles. Windows are typically timber framed.
- *Characteristic building colour schemes;* - Typical colour schemes range from Federation hues of green, red, pink and cream as well as unpainted sandstone and red brick.
- *Characteristic open space;* - Open space is restricted to small front gardens behind picket fences (or similar) and private backyard spaces located to the rear of residences. There are no examples of any public open space such as parks in the precinct locality.
- *Characteristic front boundary fences;* - Residences that are built right up to the street do not have any fences. However, residences or buildings with setbacks (typically 1 - 3 metres) have picket fences (constructed of either wooden or metal palings) or stone or brick fences. Some of the stone and brick fences are painted.



Illustration 40; A view of characteristic development in the Hampden Road 'Village centre' building precinct.

From the examination given of characteristic building forms, typology and urban design detailing in the precinct, precinct objectives and development requirements can be developed for future development to be guided by. These are given below.

This will enable characteristic patterns of building form, typology and streetscape to be continued and reflected in future development in the precinct.

Aesthetic and Design Objectives for Hampden Road 'Village centre' building precinct; -

- To maintain narrow streets and continuous street facades.
- To continue and encourage 'hard edge' development.
- To discourage large front gardens and setbacks of more than 3 metres.
- To encourage continuity of existing building scale and mass.
- To limit building heights to heights characteristic of existing buildings.
- To continue and provide for continuity of street facades.
- To maintain and confine landscaping to private front boundary and rear gardens.
- To continue and emphasise the verticality of street blocks.
- To continue and enhance the existing rectilinear street pattern.
- To discourage future 'buildings in space' development.

Aesthetic and design related guidelines and criteria developed for the Hampden Road 'Village centre' building precinct; -

PRIMARY DESIGN ELEMENTS

BUILDING HEIGHT AND BUILDING MASS

- *Required building heights in the area;* - 2-3 storeys (or 12 metres maximum).
- *Required building scale and mass;* - Buildings should be typically geometric in form with a 'solid' facade.

BUILDING SETBACK AND PLACEMENT AND ORIENTATION

- *Required building setback;* - Development may be built right up to the street edge (zero setback), however, development may not have a front boundary setback greater than 3 metres. Development is encouraged to be built right to the side boundary lines.
- *Required building orientation and placement;* - All development must be built parallel to the street and orientated towards the front property boundary.
- *Required Building Orientation;* - Buildings must directly face the street on which they are sited. Doors and windows must also directly face the street on which they are sited to create opportunities for 'passive surveillance'.

FRONT BOUNDARY DEFINITION AND TREATMENT

- *Required front boundary fences;* - Residences and development built right up to the street are not required to have any front boundary fences. However, residences or buildings with setbacks must construct a front boundary fence of either wood or metal palings or stone, concrete or brick. Fences may be painted, however metal and concrete fences are required to be painted in a colour scheme subject to the approval of the Aesthetic and Design Panel for Battery Point (refer to later in Chapter). Fences must not be lower than .8 metres in height or any higher than 1.2 metres in height.

OPEN SPACE AND LANDSCAPING TREATMENT

- *Allowable landscaping;* - Landscaping is to be restricted to private gardens and contained behind development and residential fences and walls. Landscaping must not 'overflow' or overhang onto the street or public walkways. The 'hard edge' of the existing streetscape in the precinct is to be maintained and continued.
- *Requirements for open space;* - Open space shall be restricted to small front gardens behind fences and private open space located to the rear of residences and other developments. There is no minimum open space requirement.

CAR ACCESS AND PARKING

- *Required Street Access*; - Development may be accessed from the side boundary or accessed from the rear (street access to the rear of the property).
- *Required Street Parking*; - Where parking is not indicated as being allowable on the street outside development, off-street parking may be located in off-street areas such as side boundary driveways, garages, carports or rear private open spaces in the development lot. Development must not create off-street parking spaces directly in front of the proposed building.

SECONDARY AESTHETIC ELEMENTS

BUILDING MATERIALS AND COLOUR SCHEMES

- *Allowable building materials*; - Allowable building materials for proposals within the precinct include brick, sandstone, weatherboard, concrete (painted) and bluestone. Roofs may be constructed of either corrugated iron or tiles. Windows may be timber framed. Metal or concrete surfaces must be painted in a colour scheme subject to the approval of the Aesthetic and Design Panel for Battery Point (refer to later in Chapter).
- *Allowable building colour schemes*; - Allowable colour schemes range from Federation hues of green, red, pink and cream, although other colour schemes may be proposed subject to the approval of the Aesthetic and Design Panel for Battery Point (refer to later in Chapter). Colours specifically prohibited include fluorescent colour scheme.

BUILDING AESTHETICS

- *Allowable building aesthetics*; - Development is encouraged to be in an architectural design and style that is both innovative and contemporary. However, development of a historicist style or mimicry of surrounding historic buildings is discouraged - refer to Clauses (i) and (ii).
- *Architectural Style*; - Allowable architectural style for the precinct is open provided that it meets the approval of the Aesthetic and Design Panel and the requirements of the Aesthetic and Design Schedule in the Scheme.

Applicants for development in the *Hampden Road 'Village centre building precinct'* would have to indicate that they have adhered to the aesthetic and design guidelines set forth for the precinct. In the case of not complying with any of the set aesthetic and design guidelines, approval would be subject to recommendation gained by the Aesthetic and Design Panel for Battery Point (refer to later in the Chapter).

7.3 STATUTORY CLAUSES FOR THE AESTHETICS AND EXTERNAL APPEARANCE OF FUTURE DEVELOPMENT IN BATTERY POINT.

It is recommended that Clauses of a statutory nature be inserted into the *Battery Point Planning Scheme 1979* that specifically discourage and prohibit the approval and development of historical mimicry and encourage the approval and development of innovative and contemporary style residential development types.

Examples of such Clauses include; -

(i) “It is a provision of the Scheme that any applications for residential development are not to be refused on the grounds that the external appearance of the development is ‘inappropriate’ (provided that the development guidelines as set out in the Urban Design Schedule have been shown to have been complied with).

Those recommending against the approval of residential (or otherwise) development on the grounds of aesthetics and/or external appearance must have the support of the following; -

- 1 representative of the National Trust; and
- 1 representative of the Aesthetic and Design Panel for Battery Point; and
- The Senior Statutory Planner.

Reason for Clause; - To enable the development of innovative and contemporary residential development within the District of Battery Point and to continue to allow an evolution of residential development”.

(ii) “It is a provision of the Scheme that applications for development are to be refused on the grounds that they display historical mimicry to surrounding buildings and/or an external appearance of a historicist design.

The professional advice of the following must be sought before a refusal is given; -

- 1 representative of the National Trust; and
- 1 representative of the Aesthetic and Design Panel for Battery Point; and
- The Senior Statutory Planner; and
- A local architect or urban designer as nominated by the Aesthetic and Design Panel for Battery Point.

Reason for Clause; - To actively discourage the approval and development of historical mimicry within the District of Battery Point”.

7.4 THE DEVELOPMENT OF AN AESTHETIC AND DESIGN PANEL FOR BATTERY POINT.

The aim of developing an Aesthetic and Design Panel for Battery Point would be to provide professional and expert planning, architectural and urban design advice to Council and to assist in making decisions for applications for the District of Battery Point referred to the Panel by Council.

The Panel would meet when required by Council, rather than at 'set' or regular times.

7.4.1 The role of the Aesthetic and Design Panel for Battery Point.

The role and functions of the Aesthetic and Design Panel for Battery Point would include; -

- To directly consult with the Development Services Committee in making aesthetic and design related recommendations to Full Council.
- To guide and assist all aesthetic and design related decision making for applications referred to the Panel by Council.
- To provide expert design, architectural and planning advice and professional decision making guidance for all applications referred to the Panel by Council.
- To maintain a link with third parties, representors, appellants and relevant referred agencies as well as the general public.
- To advise Council on how and why to avoid the approval and development of historical mimicry within the District of Battery Point.

7.4.2 Development applications referred to the Panel.

The following development applications for Battery Point would be referred to the Panel by Council; -

- All discretionary applications;
- Any development application that involves material changes to the facade of an existing building, including renovations and redevelopments;
- All applications for residential development;
- Any application over a certain size or cost as deemed applicable by Council.

In making a final decision for any development application referred to the Panel, Council must show that they have taken account of the relevant advice and decisions of the Panel.

7.4.3 Members of the Aesthetic and Design Panel for Battery Point.

The Aesthetic and Design Panel for Battery Point would be made up of 7 sitting members at all times consisting of; -

- 1 representative for culture, arts or heritage;
- 2 representatives for planning (one being a representative of RAPI and the other being the Senior Statutory Planner);
- 1 representative for architecture, architectural design (also being a representative of RAIA);
- 1 representative from the National Trust;
- 1 representative being a resident of the District of Battery Point (also having one of the following professional qualifications; - town planner, urban designer, architect, landscape architect and heritage consultant/adviser.

The above professional representatives have been chosen because it is considered that they would be able to provide relevant and extensive professional expertise to guide and assist in all decision making for matters of aesthetics, architectural design, landscaping, planning, urban design and heritage for all development applications referred to the Panel by Council.

7.5 HOW THE AESTHETIC AND DESIGN PANEL FOR BATTERY POINT WOULD FIT INTO THE IMPLEMENTATION OF AESTHETIC AND DESIGN GUIDANCE AND DECISION MAKING PROCESS FOR BATTERY POINT.

The Aesthetic and Design Panel for Battery Point would 'fit into' the implementation of aesthetic and design guidance and decision making for development applications within the District of Battery Point as shown below; -

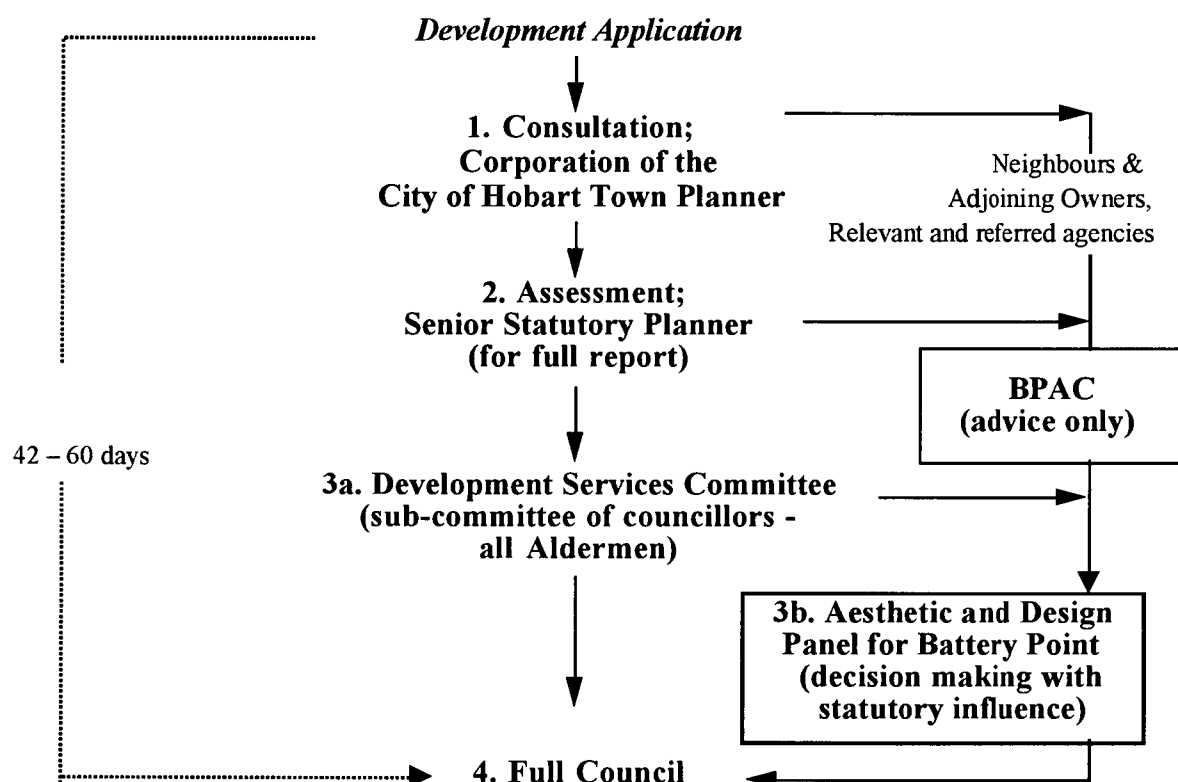


Figure 5; An alternative decision making process for Battery Point.

Source: Author.

- The first level of decision making is that of the Planner who makes an initial assessment of the application and refers it to relevant agencies and adjoining owners, etc;
- The second level of decision making is that of the Senior Statutory Planner who further assesses the application with reference to adjoining owners, representations and relevant referred agencies.

- The third level of decision making is divided into the decision making powers of the DSC and the Aesthetic and Design Panel for Battery Point who both refer to the BPAC for aesthetic and design advice and recommendations. The DSC and the Aesthetic and Design Panel also refer back to the Senior Statutory Planner, adjoining owners, representations and relevant referred agencies when making a decision.
- The final level of decision making power within the Corporation of the City of Hobart is that of Full Council. Planning appeals are to be dealt in the Resource Management and Planning Appeals Tribunal.

7.6 CONCLUSION.

While the recommendations given in this Chapter were developed with the intention that they would diminish the likelihood of the problems associated with aesthetic control and its implementation, it cannot be denied that issues of subjectivity and personal taste are inevitable in any aesthetic control or design review process. However, the final chapter of the professional project has attempted to develop an alternative planning approach that aims to specifically diminish the likelihood of associated problems discussed in Chapters 5 and 6.

Therefore, while problems can be realistically expected to occur in any global aesthetic and design guidance process, it is also realistic to expect that any aesthetic and design guidance process can be specifically orchestrated to avoid, or at least diminish the likelihood of specific problems.

While it is arguable that aesthetic control can be blamed for 'side effects' such as historical mimicry due to issues of subjectivity and personal taste, what was perhaps the most significant finding of the professional project was the fact that the majority of problems and inefficiencies associated with aesthetic control in the City of Hobart are caused by external factors such as 'holes' in the implementation process and the decision makers.

Unlike subjectivity and issues of personal taste which are an inevitable part of any design and decision making process, problems and inefficiencies relating to 'holes' in the implementation process and 'untrained' decision makers are avoidable circumstances which can be successfully eliminated from the aesthetic and design guidance process with careful consideration.

This suggests that while planning schemes and planning controls may be updated and improved upon by new planning tools and breakthroughs such as GIS and performance criteria, to ultimately avoid the problems discussed in Chapters 5 and 6 of this professional project means the development and application of more efficient and professional based methods of aesthetic and design guidance and decision making.

While much has been written and debated in planning and architectural journals on the dilemmas associated with aesthetic control and design review, there has been very few suggestions, let alone recommended solutions that attempt to rectify the identified problems. Therefore, this professional project is significant in that it has aimed to provide recommendations for an alternative planning approach that acknowledges and specifically acts upon the problems and inefficiencies in current aesthetic control application in Battery Point as discussed in Chapters 5 and 6.

The recommendations given in Chapter 7 are significant in that they are a direct response to the problems identified with aesthetic control application in Battery Point and also that they are guided by the characteristic typology and building forms of existing development in Battery Point rather than being guided primarily by aesthetics and subjective judgement as development in Battery Point is currently guided.

Professional presence in decision making is particularly desirable and required for historic areas such as Battery Point, where it has been indicated in Chapters 5 and 6 that there appears there is a high incidence of subjectivity in design, 'contextuality' and 'compatibility' issues.

I believe the future of historic areas such as Battery Point lies in town planners who are not only compassionate in protecting and enhancing townscapes of special historic significance for future generations to enjoy, but also town planners who are sufficiently 'design literate' to envisage the future of such areas as being perhaps something more than 'little pink pseudo Federation villas'.

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- 22 De Witt Street property file courtesy of the Hobart City Council, Hobart, file 1
- Salamanca Galleria property files courtesy of the Hobart City Council, Hobart, files 1 - 8
- Salamanca Quarry property files courtesy of the Hobart City Council, Hobart, files 1 - 22
- 'Village on the Green' property files courtesy of the Hobart City Council, Hobart, file 1 - 14

- Alderman Lynn Archer (on behalf of the Development Services Committee)
- Alderman Pru Bonham (on behalf of the Development Services Committee)
- John Button (on behalf of the former Eastman, Heffernan, Walch and Button who designed Salamanca Quarry)
- Gary Forward (on behalf of the Battery Point Advisory Committee and local architect who helped write the Battery Point Planning Scheme 1979)
- Bob Graham (local planning consultant and former City of Hobart planner)
- Barrie Shelton (local urban design consultant and former Associate Professor for the Department of Urban Design, Centre for the Arts, Hobart)
- Kate Loveday (Senior Statutory Planner for the HCC)
- Beven Rees (on behalf of the Battery Point Advisory Committee and architect of Salamanca Galleria)
- John Wilson (architect of 'Village on the Green')
- Leigh Woolley (local architect and urban designer)
- architects from 'Tecton consulting firm' - branch of the HCC
- planners from the HCC

<i>Year</i>	<i>Legislation and Publications</i>	<i>Results</i>
The beginnings of aesthetic control development and implementation; health and amenity and ‘City Beautiful’ Movement...		
1909	Housing and Town Planning Act	A precedent was established for the development of aesthetic control - to “secure the home healthy, the house beautiful, the town pleasant, the city dignified and the suburb salubrious”.
1910-1920	Ruislip-Northwood district planning scheme	An “essentially novel provision” of the council to control the character and design of buildings - a key legal precedent in the development of aesthetic control implementation.
1919	Simplified version of the 1909 Housing and Town Planning Act made it compulsory for all towns with a population over 20,000 to prepare and implement schemes	Control of design and aesthetics were still quite ‘patchy’ and subject to council personal whims and economic constraints.
1921	City of Liverpool Corporation Act	This Act gave councils and planning authorities the power to enforce and control height, line and elevation of buildings in addition to street furniture, advertisements and street vegetation.
1923	Housing Act	This Act gave authority for special planning schemes in ‘areas of special architectural or historic interest’ to be written. Regions such as Oxford, York and Canterbury implemented aesthetic based planning schemes to protect and preserve their inherent historic townscapes.
1925	Planning Act	Under the 1925 Planning Act, communities such as Hastings and Southampton gained similar Acts for the control of the aesthetic and visual environment.
Debate and Stylistic preferences in the 1930’s...		
1932	Planning Act	Sections of this Act enabled provisions to be inserted into schemes regulating the height, size, design and external and visual appearance of buildings - produced debate; “taste is not a matter of dogmatism”.
1933-1935		Architectural Advisory Panels introduced to improve and rationalise the process of aesthetic control.
1937		Architectural Advisory Panels actively undertaken by 30% of planning authorities and councils in the UK.
1934-1939		Number of appeals in regards to design and external appearance double.

93 *The historical development of aesthetic control in the UK (continued)*

Appendix A.

Year	Legislation and Publications	Results
1930's		New debate; modern architecture extensively modified or rejected by planning authorities and their design panels - One ill-fated compromise includes the case of a pitched roof on a flat roof design which resulted from the design advice of a 'lay' person. Such an example demonstrates the subjective differences between professional and lay tastes...
Late 1930's		Local authority housing schemes typified by neo-Georgian style as a result of the debate of aesthetic controls and the 'banishment' and rejection of modern styles.
1937		Formation of the Georgian Society which had notions of aesthetic control based on the recreation of an 'older order' - 19th century inspiration.
A more relaxed approach in the 1940's and 1950's; standards and utopia...		
1944	Planning Act	Regional planning and urban redevelopment emphasis, aesthetic controls took on a technical approach to control the external appearance of buildings - quantitative approaches to continue building typology and character.
1947	Town and Country Planning Act	Development control extended to include all land and established aesthetic control throughout town, country and suburb. The 1947 Act mentioned aesthetic control in the context of; "Where permission is thereby granted for the erection, extension or alteration of any buildings (any development may) require the approval of the local planning authority to be obtained in respect to the design or external appearance".
1950		Relaxation in the scope of aesthetic controls - less stringent advisory design control in building extensions, alterations, renovations, etc.
1951	<i>Advisory Handbook on the Redevelopment of Central Areas</i>	An emphasis on the limitations of aesthetic controls and the dangers of compromised designs, 'good' design depended on aesthetic taste and architectural appreciation - largely subjective matters.
1953	<i>Design in Town and Village</i>	Aesthetic based search for an appropriate form of rural architecture.
1955	' <u>Outrage</u> ' article in <i>Architectural Review</i>	Most public criticism of 'failing' aesthetic control process yet.

<i>Year</i>	<i>Legislation and Publications</i>	<i>Results</i>
The late 1950's and into the 1960's; conservation under attack...		
1957	<i>'Counter Attack' article in Architectural Review</i>	Counter attack against the 'failure' of conventional planning practices - strongly encouraged the retention of aesthetic controls.
1957	<i>Essex Design Guide</i>	A critique of aesthetic standards formed a basis for standardising the process of aesthetic control throughout the UK. Civic Trust also formed.
1959	<i>Bulletin of Selected Planning Appeals</i>	Provided advice for direction for matters of aesthetic control also stated 'impossibility' of rules for 'good' design.
1962	<i>RIBA Goss Report</i>	Detailed architects role in planning - initiated by campaign among architectural profession to get rid of aesthetic control.
1967	Civic Amenities Act	Started a shift from the preservation of buildings via the implementation of aesthetic control to the preservation of entire urban areas.
1969		Parliamentary Secretary gave summary on the Ministerial attitude that 'new techniques' of architecture and design regardless of how 'hideous' they may seem, must be allowed to take their place in townscapes so that they may one day be admired.
Government intervention in the 1970's; design guides...		
1972		Parish councils given consultation rights in aesthetic control decisions.
1972	<i>The Value of Standards for External Residential Environment</i>	Released by the Department of Environment to study the 'monotonous' effect of aesthetic control on residential environments.
1973	<i>A Design Guide for Residential Areas</i>	Focus given to the design of private residential areas and an addressment to the major problems associated with aesthetic control.
1974	<i>Promotion of High Standards of architectural design report</i>	Report on two matters of aesthetic control; design guidance and environmental education.
1976	Design Guidance Survey	Report which emphasised that many planning authorities were reluctant to adopt or agree on a standard of aesthetic controls and design policies.
1977		Parliament investigation into aesthetic control process and encourages planning authorities to give professional advice in aesthetic control matters.

95 *The historical development of aesthetic control in the UK (continued)*

Appendix A.

<i>Year</i>	<i>Legislation and Publications</i>	<i>Results</i>
The 1980's; reconciliation between architects and planners in the 'aesthetic control war'...		
1980	RTPI and RIBA report on 'balancing' aesthetic control	Level of accommodation between planners and architects on aesthetic control.
1983	Draft circular; <i>Good design and Development Control</i>	Gave a checklist of matters to be considered when advising on aesthetics and design in developments; height, scale, density, layout, access, etc. General belief that if these matters are taken care of, there would be no need to advise on the appearance of architecture.
1989	<i>A Vision of Britain</i>	Aesthetic control debate rekindled by HRH the Prince of Wales.
1990	<i>Planning for Beauty</i>	RFAC design guidelines and a positive approach to aesthetic control.
1991	RTPI and RIBA Joint Statement	7 point Agreement on aesthetic control.
1992	PPG1 Annex A; <i>Design Considerations</i>	New emphasis given to issues of urban design and building typology.
The 1990's; an aesthetic control renaissance?..		
1993	<i>Suffolk Design Guide</i>	Urban Design is prioritized over architecture and aesthetics.
1994	<i>What makes a good building?</i>	RFAC report on attempting to define 'good' design and architecture.
1995	<i>Quality in Town and Country</i> ; Urban Design Campaign	Development briefs written to highlight an emphasis on urban design.
1996	Revised PPG1 Annex A promised	Greater emphasis on urban design and local 'distinctiveness'.
1996	Good Practice on Urban Design promised	Attempt to raise the profile of urban design over aesthetics.

Sources; Carmona, M, Controlling Urban Design - Part 1: A Possible Renaissance, *Journal of Urban Design*, volume 1, 1996 and
Punter, John, A History of Aesthetic Control, 1909-1985, *Town Planning Review*, volumes 57 and 58, 1986-1987.

Battery Point Planning Scheme 1979

B. APPEARANCE CODE

B.1 General Requirements

Where streetscape is an important component of the amenity and value of an area, the detailing of buildings and their visible curtilage shall be in conformity with the characteristic uses and forms of the area, in particular:

- (a) the factors of aesthetic historical, architectural and townscape value and significance, style, design arrangement, texture, material and colour shall be taken into account;
- (b) unnecessary impairment to the visual characteristics of existing buildings or their neighbours shall be avoided;
- (c) the built form shall be consistent with neighbouring properties in terms of the residential value it expresses, that is, compact, neighbourly inner-urban residences in the form of individually identifiable houses with their own private gardens;
- (d) within the above limits, individual expression shall be allowed rather than requiring conformity with particular styles or fashions.

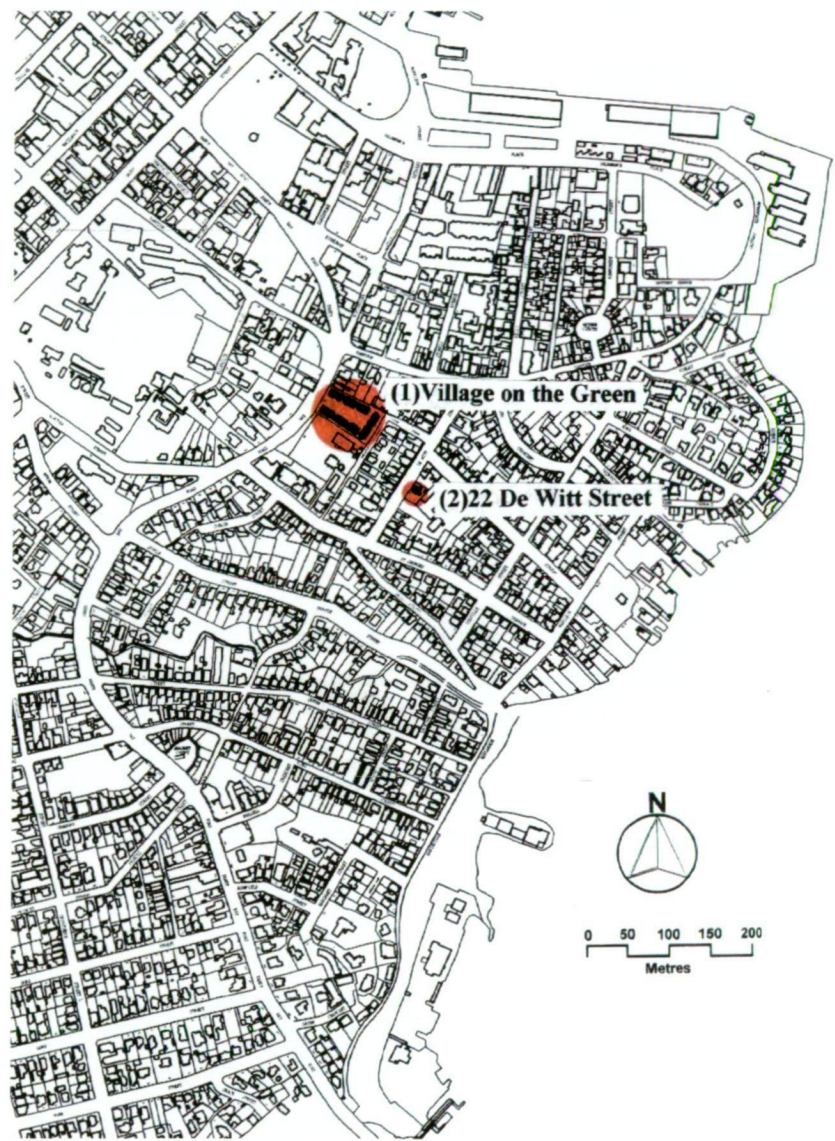
B.2 Condition

All development shall be consistent with the above requirements and with the 'tenor' of the 'Scheme' and unless the 'Corporation' otherwise approves, the following conditions shall be met:

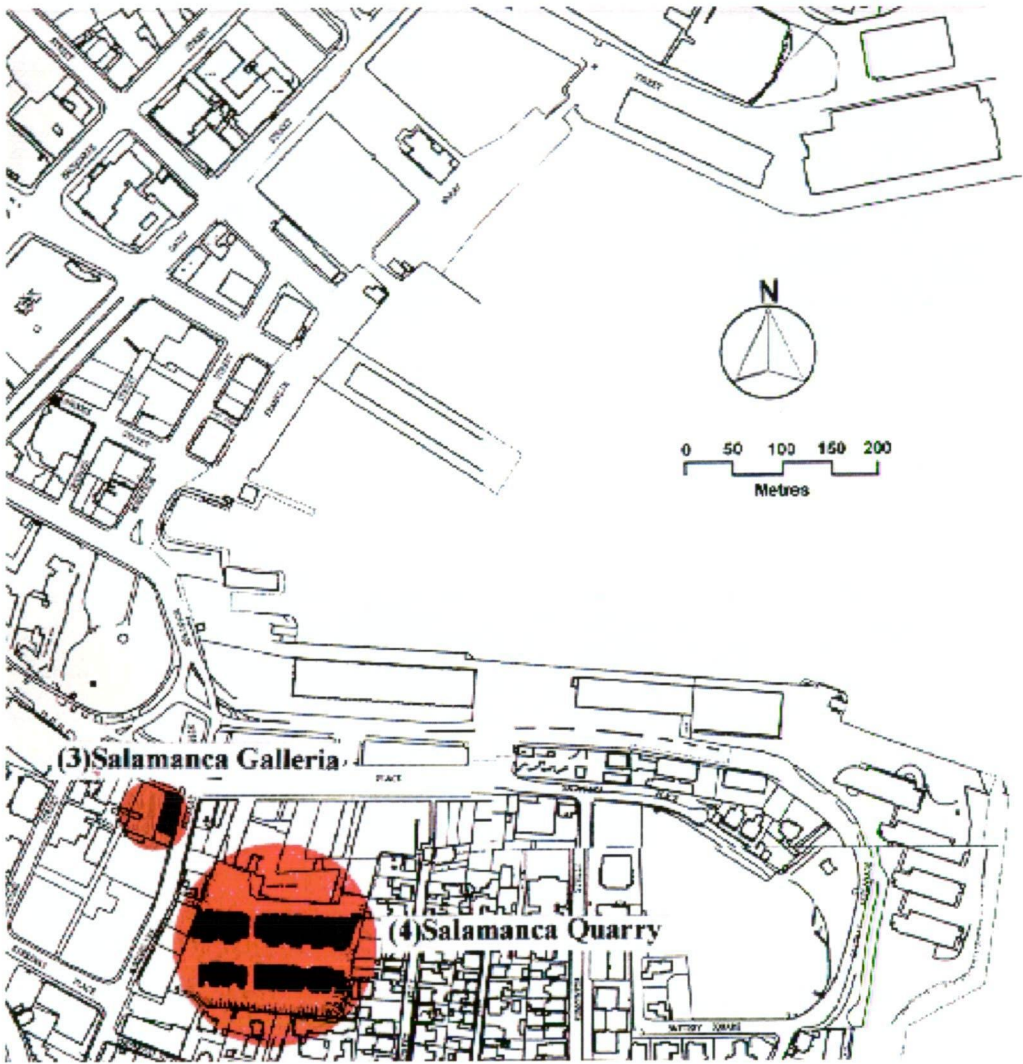
- (a) **Facade**
 - (i) attached 'dwellings' facing a street shall be individually identifiable; specifically, all 'dwellings' on the frontage shall have direct, private pedestrian access to a front door visible from the street. Where a number of 'dwellings' on one lot face the street, they should be designed in such a way as to reduce the apparent horizontal scale of the building. (This Section does not apply to 'renovation', 'conversion' and 'extension'.);
 - (ii) where front fences are a characteristic feature of the area each 'dwelling' facing a street shall have a front fence of traditional height and construction, typically a painted or brick fence less than one (1) metre in height on the main frontage, rising in height with greater setback of the house.
- (b) **Profile**
 - (i) In the case of 'vacant development', roofs shall be compatible with those in the vicinity;
 - (ii) 'Attics' shall be wholly contained within the roof; in 'existing buildings' dormers shall be of an appropriate design;
 - (iii) Notwithstanding Section 5.6 (a) the maximum height shall be one (1) storey where most houses on the same side of the street in the immediate vicinity are of one storey;
 - (iv) Insofar as it complies with other requirements, the configuration of the building shall be such that in height and bulk, it is similar to the building near it.
- (c) **Conversions or Extensions to Existing Buildings**
 - (i) alterations visible from the street shall be kept to a minimum, and shall be in the style of the existing building as far as possible;
 - (ii) irreversible changes visible from the street shall be kept to a minimum; specifically to be avoided are the removal of building elements based on earlier crafts and the painting of unpainted stone and brick.
- (d) **'Zone 3'**

The elevations of commercial buildings on the boundaries of 'Zone 3' shall not unreasonably diminish the amenity of nearby residential lots.
- (e) **In the Residential Zone south of Quayle Street existing roofing material on street front buildings where the Corporation is of the opinion that the proposed new roof cladding is architecturally and/or historically more appropriate than the roofing to be replaced (for example a Georgian building might in certain instances be more appropriately roofed in slate or some other form of historically and architecturally authentic material.)**

Map showing the location of (1)Village on the Green and
(2)22 De Witt Street in Battery Point.



Map showing the location of (3)Salamanca Galleria and (4)Salamanca Quarry in Sullivans Cove.



Source: Author.

Interviews;

The following interviews were conducted with those (both professional and 'lay') directly involved with, and affected by aesthetic controls in planning practices, development proposals and architecture.

The transcripts of the interviews as undertaken with those who are either directly or indirectly affected by aesthetic controls in Hobart are purposely given at the end of Chapter 5 to back up, reinforce and give an in-depth summary of the argument 'for' and 'against' aesthetic control implementation in Hobart planning practice.

It is hoped that the inclusion of these interviews will help clarify the current effects of aesthetic controls to those either professionally or personally involved. Not only this, it is initiated that by their inclusion, the argument *against* current aesthetic control methods and implementation will be strengthened.

The objective behind the interviews is to give an indication of the professional and personal opinions of those directly affected by or involved with both the implementation and interpretation of aesthetic controls.

Those interviewed came under one of the two following categories;

- 1.) Those involved in the process of aesthetic control, people on advisory panels, committee's, planners and councillors - do they see it as an effective tool?***
- 2.) Those affected by aesthetic control, architects who have had their designs affected by aesthetic control, the general public, those who have built in an area affected by more stringent aesthetic control (Battery Point, Sullivans Cove, etc.).***

All interviewees were asked the same questions in regards to aesthetic controls, their implementation, interpretation and whether or not they thought aesthetic controls are a useful or efficient planning tool, especially when used to control the aesthetics of development in areas of cultural and heritage significance.

The interviews were recorded (with permission) and/ or notes taken. Some of those interviewed were architects of the developments explored in Chapter 4. In cases like this, the architect often picked out one of their particular designs and development proposals which had been affected either directly or indirectly by aesthetic controls. Some also chose to give examples where they had been successful in designing contemporary style architecture for heritage areas to comply with the aesthetic controls which was subsequently approved.

Interviewee .1.

Occupation; Architect and member of the Battery Point Advisory Committee.

Involvement with aesthetic controls; Not only does the architect directly deal with aesthetic controls such as those contained within the Battery Point Planning Scheme in many of his designs for areas such as Battery Point and Sullivans Cove, but he is also a member of the Battery Point Advisory Committee which is an advisory body giving advice on proposals for the Battery Point region, steered by the aesthetic controls and Appearance Code in the Battery Point scheme.

Professional Opinion of aesthetic controls as implemented in schemes such as Battery Point; As an architect, Interviewee no. 1 expressed the importance of aesthetic controls in areas of heritage and cultural significance - but - believes the aesthetic controls in the Battery Point Planning Scheme lack definite design direction and are 'vague' and style based. He gives the example of his design for the Salamanca Galleria which he believed was designed in context of the Battery Point Planning Scheme requirements and Appearance Code, but which planners and councillors (in the HCC Development Services Committee) thought to be too contemporary, therefore requiring him to significantly redesign the entire proposal.

He believes that one of the main problems with aesthetic controls is that designers, the public and the decision makers have different and conflicting interpretations of aesthetic controls and what is appropriate for areas such as Battery Point.

Interviewee no. 1 believes the 'vague' and open ended aesthetic controls are hindering architectural designs and while he believes they do not directly cause historical mimicry, the controls encourage them and do not stop blatant historical mimicry designs from being approved. He gave the example of 22 De Witt Street in Battery Point.

Personal Opinion of aesthetic controls; Interviewee no. 1 often personally sees many of the development proposals for Battery Point as ones which are examples of historical mimicry and 'tacky' in appearance, but as a professional giving advice on behalf of the Advisory Committee, he is bound by the requirements of the planning scheme and the aesthetic controls and Appearance Code contained within it. He stresses that decisions made by the Committee are professional based ones and are often in conflict to what members may think on a personal basis in regards to what type of designs are 'appropriate' for areas such as Battery Point. Interviewee no. 1 indicated that members of the Advisory Committee have very little power in design decisions and stopping the approval of historical mimicry while councillors who have little training in related areas and professions make design and aesthetic decisions that are often personal or political based.

From a personal opinion, Interviewee no. 1 believes that the aesthetic controls in Hobart are generally encouraging ordinary design solutions for heritage areas and yet do not necessary allow for good design. The various interpretations and implementations of aesthetic controls in Hobart are costing architects and designers time and money, often in decisions which are difficult for the architect/ designer to see the validity and reasoning behind the decision.

Interviewee .2.

Occupation; Senior Statutory Planner at the Hobart City Council

Involvement with aesthetic controls; As the Senior Statutory Planner at the HCC, Interviewee no. 2 recommends proposals to be either approved, discretionary or not permitted according to aesthetic controls and statutory controls under the Corporation of the City of Hobart planning schemes. However, many planning decisions made by Loveday are disregarded or overthrown by the councillors of the Development Services Committee, the next step in the process of implementation of aesthetic controls by the Hobart City Council.

Professional opinion of aesthetic controls as implemented in schemes such as Battery Point; Interviewee no. 2 believes that while the aesthetic controls of the Battery Point Planning Scheme are sometimes 'provocative' in regards to allowing for and encouraging historical mimicry, she believes that the way in which they are interpreted and those who implement them and make the aesthetic and design based decisions, is where the blame lies for historical mimicry in heritage areas. Additionally, she believes that the public receives sufficient right to appeal in development proposals in regards to the aesthetics, but expressed concern in instances where proposals were either specifically approved or ordered to make stylistic changes due to public opinion in regards to aesthetics and personal taste in what was considered as an 'appropriate' style for a certain area. She cited examples such as The Sheraton Hotel and Salamanca Galleria.

Interviewee no. 2 also admitted and acknowledged that politics, finances and personal tastes and opinions of councillors and those in local and state government had also allowed for proposals of blatant historical mimicry to be approved in heritage areas, even though she and other planners and architects had recommended against the proposal on aesthetic grounds that it was of an inappropriate 'copycat' style.

Personal opinion of aesthetic controls; Interviewee no. 2 believes that aesthetic controls are necessary in planning practices, especially in controlling development in areas of cultural and heritage significance, but also believes that they must be interpreted and implemented by people with the relevant qualifications and professional backgrounds if they are to allow for 'good' architecture and prevent 'bad' and stylistic interpretation and mimicry architecture. She feels council and government politics, finances and public design preferences and aesthetic tastes are external forces which are generally unavoidable in administering aesthetic controls and aesthetic related decisions. However, she feels that their impact and role in creating, allowing for and approving historical mimicry is possible to be lessened - how to go about this is another dilemma!

Interviewee .3.

Occupation; Local architect and urban designer.

Involvement with aesthetic controls; Although many of Interviewee no. 3's designs for proposals in areas such as Battery Point have had to comply with aesthetic controls and the Battery Point Planning Scheme Appearance Code, he has not had any major problems with aesthetic controls, or any instances where he has been ordered by planners and councillors to redesign a proposal on aesthetic grounds.

Professional opinion of aesthetic controls as implemented in schemes such as Battery Point; Interviewee no. 3 believes that while the aesthetic controls employed in the Battery Point Planning Scheme are in some instances 'vague' and stylistic, it is possible for architects to successfully design contemporary style architecture for heritage areas. He gave the example of his 9A Quayle Street house as a contemporary design which did not receive any problems in regards to complying with the aesthetic controls in the Battery Point Planning Scheme or with those who made the decision to approve the design. Interviewee no. 3 believes that while aesthetic controls are important in controlling the built environment, he believes that typology based planning requirements are just as crucial, and perhaps more successful in allowing for contextual environments. An example of this is the Wapping developments which did not have any style based requirements to comply with, but rather, had to comply with typology based controls in regards to building height, massing, setback, bulk and address to street frontages. Apartments designed by Interviewee no. 3 in Parcels 6 next to the Theatre Royal are examples of competition winning architecture that complied with controls of a typology nature rather than style based requirements, resulting in spatially contextual architecture, rather than mimicry. Unfortunately, the contemporary design of the apartments met with opposition from the public.

Personal opinion of aesthetic controls; Interviewee no. 3 believes that aesthetic controls are important in contemporary planning - as long as they are interpreted and implemented by those with 'adequate' training and professional expertise, as well as some regard for the wishes of the public. However, he believes that typology based controls are a more effective way of producing contextual architecture for heritage areas. He believes that while style based aesthetic controls do not necessarily produce historical mimicry, they do not stop it either, or promote good contemporary and contextual design. The problems with the aesthetic controls contained within the Battery Point Planning Scheme are that they are subject to wide interpretation - some designers interpret the controls as only allowing historical mimicry and copycat architecture, while some designers such as himself see the controls as allowing sensitively designed contemporary architecture within the height and setback requirements of the scheme.

Interviewee .4.

Occupation; Architect and member of the Battery Point Advisory Committee.

Involvement with aesthetic controls; Not only does the architect advise proposals for the Battery Point area as a member of the Battery Point Advisory Committee, he has designed buildings for the area (that complied with the aesthetic controls but not with the aesthetic tastes of neighbours!), restored historic buildings in the Battery Point area according to the requirements of the aesthetic controls and Appearance Code and additionally was one of the 'writers' for the Battery Point Planning Scheme 1979.

Professional opinion of aesthetic controls as implemented in schemes such as Battery Point; As an architect and design and heritage consultant who helped write and devise the aesthetic controls and Appearance Code of the Battery Point Planning Scheme 1979, Interviewee no. 4 sees the aesthetic controls and requirements of the scheme as ones which have shaped the Battery Point area to the district of cultural and heritage significance that it is today. While he recognises that the controls could be and are interpreted into design of a historicist and mimicry style, he believes that if designers interpret that controls 'properly' (in the way that Interviewee no. 4 sees they were meant to be interpreted), then they do allow for contemporary style architecture and a degree of personal interpretation in a heritage area like Battery Point. He gives the example of his waterfront house for Incat entrepreneur Robert Clifford. The house was specifically designed to fully comply with the aesthetic controls and Appearance Code as given in the Battery Point Planning Scheme and the result was a contemporary style design which did not display any evidence of historical mimicry or replication of traditional built form endemic to the waterfront slipyards area. Unfortunately, neighbours and locals were very vocal in expressing their distaste at the 'ugly and inappropriate' design and the proposal was taken to the Appeals Tribunal several times on aesthetic grounds. However, Interviewee no. 4 and his client ended up having their proposal approved because there wasn't anything that the appellants could give as showing that the design style was in conflict with the planning scheme, the aesthetic requirements of the planning scheme or the architecture of the area.

Personal opinion of aesthetic controls; Interviewee no. 4 believes that the aesthetic controls themselves are not the problem in regards to historical mimicry proposals being approved for renown heritage areas such as Battery Point, rather it is the way that they are interpreted - often by inexperienced designers rather than architects, and the way in which the aesthetic controls are implemented and the decision makers themselves who implement the controls - he sees the decision makers as inexperienced and subject to making unprofessional, style and personal based decisions.

He feels that aesthetic controls prevent 'bad' design but it is often the case that they allow for mediocre and stylistic solutions - something which he believes cannot be prevented due to personal and unique interpretations of the controls and 'suitable' architectural styles to conform to the character of heritage areas.

In conclusion, he does not see the Battery Point Planning Scheme aesthetic controls as being either style based or encouraging historical mimicry, rather it is the interpretation of the designers and architects and the implementation of the controls by planners and councillors as well as public design tastes and opinion that create historical mimicry, rather than aesthetic controls themselves.

Interviewee .5.

Occupation; Architect with Tecton Consulting, a 'branch' of the HCC.

Involvement with aesthetic controls; Interviewee no. 5 is an architect for Tecton Consulting, a branch of the Hobart City Council employing architects, landscape architects, town planners, engineers and others in the design, building and development industry. Interviewee no. 5 is employed on behalf of the Council to design development proposals and projects throughout the City of Hobart, including the Wapping, central Hobart, Sullivans Cove and Battery Point areas. Therefore, designs developed by the architect have to comply with aesthetic controls implemented by the Council and are then approved by the Battery Point Advisory Committee, HCC planners and the Development Services Committee.

Professional opinion of aesthetic controls as implemented in schemes such as Battery Point; Interviewee no. 5 believes the aesthetic controls and Appearance Code in the Battery Point Planning Scheme are very restricting and vague, as well as being style based and overly concerned with building design and architectural style. The architect expressed his concern for obviously 'bad' mimicry design which is approved due to its compliance with plot ratio, height and setback but which is very doubtful in its compliance with the intent of the scheme, and Appearance Code. Interviewee no. 5 believes that the vague nature of the aesthetic controls in the Battery Point Scheme as well as their style based preoccupation is why many proposals for the Battery Point area are based on replication of traditional architectural form and historical mimicry. He believes that experienced architects and renown architects who 'can be bothered with the time and fuss' are able to successfully design contemporary style architecture for heritage areas, however many younger architects cannot be bothered with appeals from the public, time and money hold ups and accusations from the public and councillors of 'no respect for heritage'. Therefore, Interviewee no. 5 said that these reasons (among others) are why many architects design historical mimicry for areas such as Battery Point - historicist style architecture proves popular with the public and councillors - especially in heritage areas, this is the style that the public and councillors want and therefore, architects design accordingly.

Personal opinion of aesthetic controls; Interviewee no. 5 finds it personally very frustrating that many of his designs that 'go before Council' are challenged and changed in a design and stylistic sense by councillors who have no architectural, planning or design experience or expertise. He believes that Aldermen who have no design or architectural qualifications or experience should have limited say and decision making powers in design and aesthetic matters. He also finds it frustrating from both a personal and professional point of view that public design tastes are also largely influencing architectural and design based decisions and approvals - he believes that Councillors and Aldermen should allow architects more say in the decision making process of their designs and implementation of aesthetic controls.

Interviewee .6;

Occupation; Alderman and councillor for the HCC.

Involvement with aesthetic controls; Interviewee no. 6 is an Alderman and member of the Development Services Committee.

Interviewee no. 6 is also a member of the Battery Point Advisory Committee.

Professional opinion of aesthetic controls as implemented in schemes such as Battery Point; Interviewee no. 6 has no professional qualifications in planning , architectural or design professions. He has, however, been an Alderman for the Corporation of the City of Hobart for over 12 years and therefore has 12 years worth of experience recognised by the Council in decision making and providing advice for planning and development.

Interviewee no. 6 believes that aesthetic controls contained within schemes such as Battery Point are doing a good job with developments such as Village on the Green and 22 De Witt Street being especially good examples of how development should 'fit in' to Battery Point. His opinion of contemporary style developments such as Garry Forward's slipyards house for Robert Clifford is that they should not be allowed to be built in Battery Point - purely because he sees the contemporary style architecture as both 'inappropriate' and ugly.

While he states that the Aldermen do have stylistic preferences, he believes that they fulfil their job as Aldermen in representing public opinion and making decisions which ultimately aim to keep Battery Point 'precious'.

Personal opinion of aesthetic controls; Interviewee no. 6 believes that planners have too much power and say in decision making and planning recommendations and that they need to be more design 'literate'. However, he believes that Aldermen should have more decision making powers within Council, have a right to making design related planning decisions (regardless of their lack of professional qualifications) and that architects should have no say at all in planning decisions or make design related recommendations.

Interviewee no. 6 believes that a building fits in by way of its architectural style and design. Furthermore, building typology is irrelevant and should not be an issue or consideration in determining the degree to which a building 'fits in'.

Interviewee no. 6 believes that while developments such as Village on the Green and 22 De Witt Street are not historical mimicry, they are appropriate development for Battery Point in that they 'look old'. Such development, he believes, is the sort of development that should only be allowed for an area as precious as Battery Point.

While Interviewee no. 6 personally prefers 'old looking' development, particularly for heritage areas such as Battery Point. He believes from a professional point of view that such styled development is applicable for Battery Point because it is clearly 'contextual' and 'compatible'.

Interviewee no. 6 also expressed an opinion that architects are taught an 'anything goes' attitude which is responsible for ugly development such as the Theatre Royal Apartments. Planners, he believes, also often have such an insensitive opinion to designing for heritage areas. He cannot understand why obviously ugly, contemporary and inappropriate development applications such as Garry Forward's slipyards house were approved.

Interviewee .7;

Occupation; Alderman and Councillor for the HCC.

Involvement with aesthetic controls; Interviewee no. 7 is an Alderman and member of the Development Services Committee.

Professional opinion of aesthetic controls as implemented in schemes such as Battery Point; Interviewee no. 7 believes that the aesthetic controls for Battery Point are effective in controlling the external appearance and compatibility of development. She does not see any problems with the aesthetic controls or schemes such as the *Battery Point Planning Scheme 1979*, however she believes that they can often be interpreted by applicants, developers, architects and designers in a stylistic fashion which interprets to historical mimicry. Interviewee no. 7 believes that Aldermen receive sufficient decision making powers but believes that because many of the Aldermen prefer historicist style development, this is the style of development that is pushed and ultimately approved for areas such as Battery Point. She believes that design related issues should be dealt with by professionals. Interviewee no. 7 does not agree with many of the decisions made by the DSC, she believes that the planning officers recommendations should be taken into account by the DSC rather than being ignored or 'scoffed' at. She also admits to usually agreeing with the Officers recommendations, even though the remainder of the DSC do not. She believes that professional presence on the DSC would be desirable, this being a possibility with a local architect apparently expressing their intention to 'run' for Council.

Personal opinion of aesthetic controls; Interviewee no. 7 recommended against developments such as Village on the Green and 22 De Witt Street for reasons that their obvious historical mimicry and 'kitsch' design was both inappropriate and cheap in appearance and design. The typology of these developments is also insensitive and fails to continue existing streetscape and typological elements in Battery Point. She believes that developments such as Leigh Woolley's Quayle Street house and Garry Forward's slipyards house are good examples of contextual yet complimentary development. She believes that compatible development does not necessarily have to be of a historicist design. Other elements such as height, setback, building material, and building typology are crucial in determining if a building is contextual and complimentary to areas such as Battery Point. Interviewee no. 7 also expressed an opinion that Battery Point is not just made up of 19th century development, but upon closer inspection contains a substantial amount of significant 20th century development (one of these being Empress Towers which she claims to personally like). Therefore, it is the opinion of Interviewee no. 7 that historical mimicry is not just inappropriate due to its ugly and kitsch appearance, it is also an inaccurate and very subjective interpretation of how some would like Battery Point to continue in the future.

* *Please note that the above professional and personal opinions of the interviewees do not reflect the personal or professional opinion or judgement of the author.*

exist. Every other country in the world is there knocking on the door. Most of the other States have somebody there in their own right knocking on the door. Somebody said to me when we came back, 'Do you think you did any good?' I said, 'I don't know about that but I do know that we will do no good unless we are there' so on that basis I think that we need to be there knocking on the door.

I understand a delegation has gone from the Tasmanian forest industries; it left for Japan today to try to sell woodchips. I think it is a pity really that the Government was not able to spare a minister to go with it. I can understand that he has a very busy schedule and it is very difficult for him to get away. But one thing I did notice about that visit was that the private enterprise people in Japan in particular are greatly taken with an elected member of Parliament being with a delegation, because they do not have many more members of Parliament that we have and there are 120 million of them.

Mrs James - You should go again, Bill.

Mr BONDE - I am working on that, but do not steal my thunder.

The fact of the matter is that the importers we visited were some of the biggest importers in Japan and they had never had an elected member of Parliament in their premises before. They were quite impressed and I think if, for instance, we had an elected member - preferably a minister - going with these private enterprise delegations we would see many more success stories and this is what we have to do. I think it would be a very sound investment in the future.

I say congratulations to the apple industry and the Apple and Pear Growers Association for its initiatives. I hope we are able to assist them in becoming more competitive, by overcoming some transport problems they have in this State. I think we will be able to; we have the cooperation of the minister and the Transport department. So I think that is a good news story and I think that with effort, and the will the Government has, there will be more of those good news stories to come. I congratulate the apple growers on their initiatives and on their success.

Mr Aird - Tim Reid reckons you are a pretty good bloke too.

Mr BONDE - Is that right? I reckon he has done a fine job.

PLANNING - BATTERY POINT DEVELOPMENT

Mr WHITE (Denison) - I want to talk about a planning appeal matter that I was involved with through the Battery Point Progress Association.

As the House is probably aware, there is a particular planning scheme in Tasmania - a very rare planning scheme - that was designed to preserve, enhance and restore the historic areas of Battery Point. I want to quote it in relation to new development. The intent is -

'to allow the traditional process of gradual residential evolution and intensification to continue, without allowing new forms of development to become dominant.'

There is an area of land that Telecom sold, which fronts onto 74 Sandy Bay Road and it also backs onto Newcastle Street, which is a tiny little yellow road in Battery Point - and a yellow road, for those who do not know, is a street that the council refuses to maintain because it claims it is owned by the owners of the property fronting that particular street.

Mr Michael Hodgman - That's where Colin Brown lives.

Mr WHITE - No, he does not.

Mr Aird - No, he lives in Richmond.

Mr WHITE - The proposal was to build 25 units on a site at 74 Sandy Bay Road and the Battery Point Progress Association, on having a look at the plans, found that it had a density or a plot ratio of 56 per cent. The whole point behind the Battery Point Planning Scheme was to stop high density development - that is, either high-rise or large numbers of people going in - and it allows for a density or plot ratio of 35 per cent.

The first area for us to have an input, as an organisation representing the community, is at the Battery Point Advisory Committee, of which the chairperson is Alderman Hurburgh, who is also the chairperson of the council's planning committee. Funnily enough it also turned out that Alderman Hurburgh is the developer for this particular development.

Mr Aird - You're joking!

Mr WHITE - It is a \$5 million development and I must say he acted properly. He left that advisory committee, or did not attend when it met, and the advisory committee simply said, 'The plot ratio is too great, it does not comply with the plan' and said no. But the committee was ignored by the Hobart City Council when it went through its planning process and, funnily enough, this particular development was given the tick. It then went to the Planning Appeal Board where the Battery Point Progress Association, supported by the National Trust and various residents, gave evidence at a three-day hearing and I am pleased to say the decision of the Planning Appeal Board was to support the submission of the Battery Point Progress Association that the 25 units were too many and it cut the number of units allowable back to 20.

Dr Bates - Frivolous appeals.

Mr WHITE - At that appeal, which took three days, there were three appeals in effect. The developer, represented by Mr Hurburgh himself, objected to the restrictions the council put on the development and we, the Battery Point Progress Association, objected to the permission that the council gave in any event in relation to the houses. A Ms Loveday represented the Hobart City Council and she said she was going to call the traffic engineer. We had no capacity to subpoena witnesses. No expert evidence was called in relation to the traffic, which is a very real matter in Battery Point, because Ms Loveday decided she was not going to call the traffic engineer.

But the traffic engineer, unknown to Ms Loveday, had been working on a traffic scheme for Battery Point for in excess of two years and we know that for new developments 2.1 car parking spaces are required for every three-bedroom unit. We have in effect 25 new units proposed and the council says it wants only 33 car parking spaces. I am not an expert but I know what the experts say. The traffic expert was not called but the architect said that he had spoken to the traffic engineer and the traffic engineer said that at least 40 car parking spaces were needed. Ms Loveday, when questioned, said, 'Oh yes, between committees the papers sometimes change'. They change all right. The Planning Appeal Board in its decision said for 20 units there should be at least 30 car parking spaces.

It may be minor detail but, when the architect gave his evidence to the Planning Appeal Board, he said a couple of interesting things. The first thing he said was that before planning had started, before he put pen to paper, he had been to see officers of the

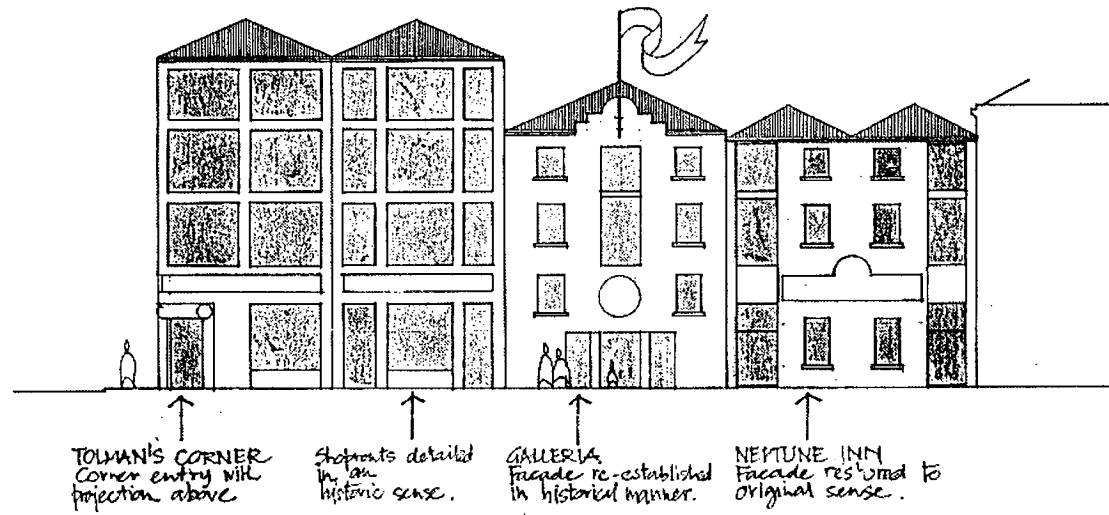


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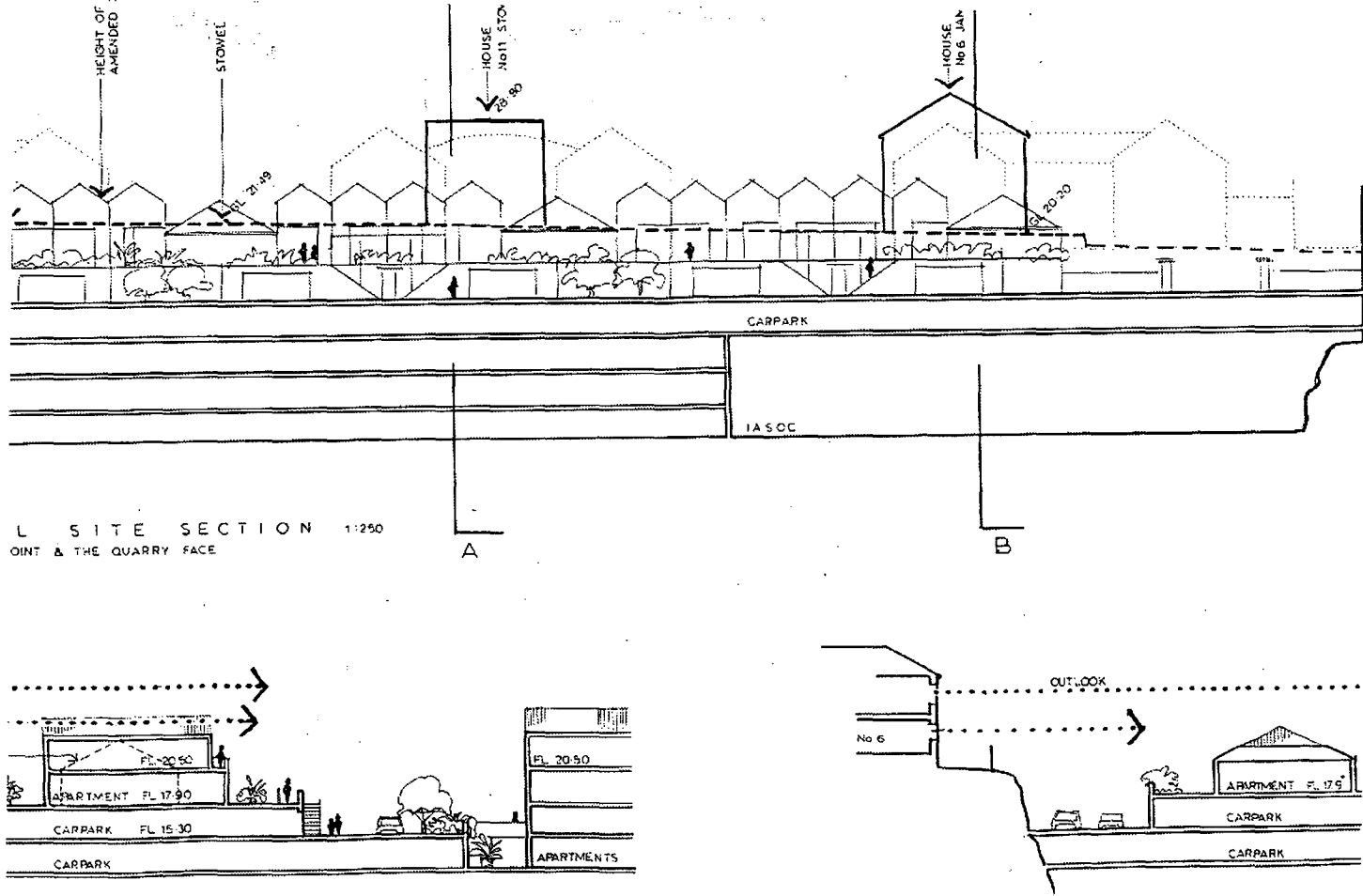
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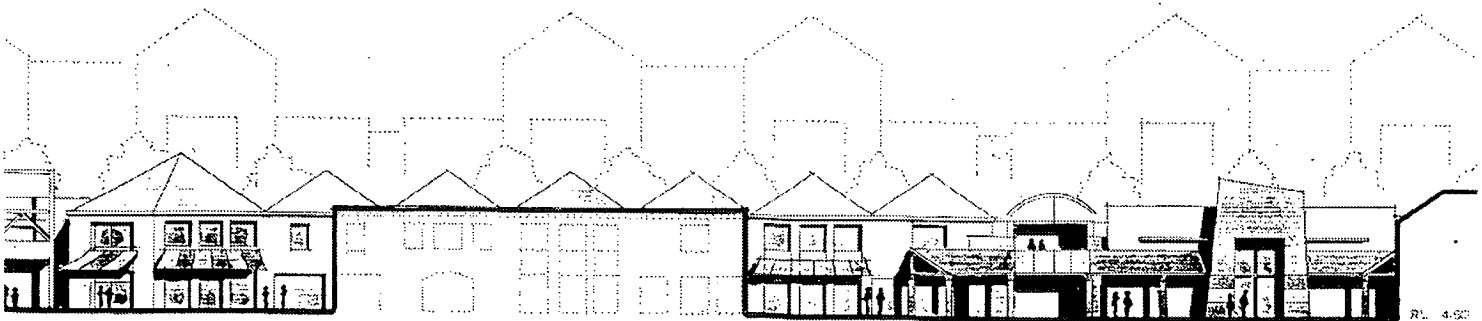
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ELEVATIONS
12





NORTH ELEVATION
FRONT APARTMENTS



PLAZA ELEVATION

Source: courtesy of Eastman, Heffernan, Walch and Button, project architects.

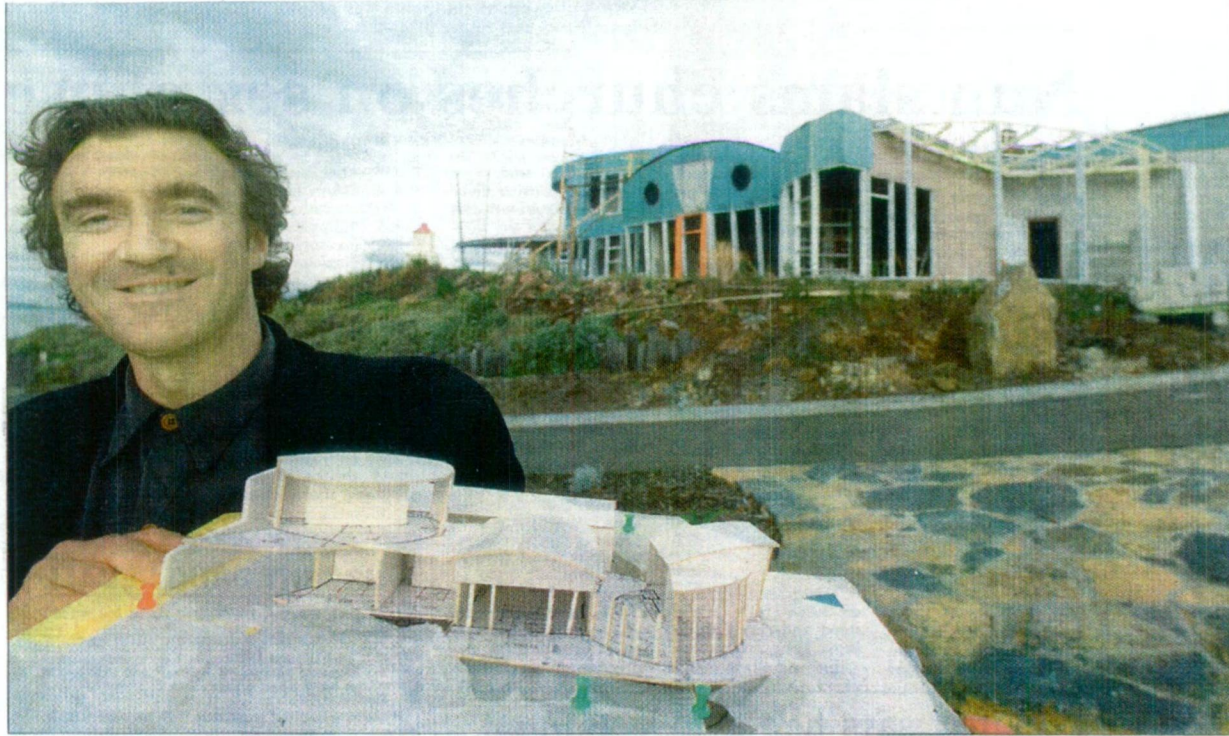


NORTH ELEVATION 1:250

Source; courtesy of Eastman, Heffernan, Walch and Burton, project architects.



Source: courtesy of Eastman, Hefernan, Walch and Burton, project architects.



Hobart architect Steven Last with a model of his house — and the real thing, behind, at Blinking Billy Point. Picture: LEIGH WINBURN

Architect quite at home with house design

By SEAN STEVENSON

THE design of a new home in one of Hobart's prime real estate areas has been defended by its architect.

The partly constructed house at Blinking Billy Point in Sandy Bay was recently attacked by lo-

cal resident Barrie Garth as a "mish-mash of architectural horror".

Mr Garth said the Hobart City Council should never have approved the home.

He said it stood out like a sore thumb amid its surrounds, particularly

beside the classical older home next door.

The recently subdivided land overlooks the water, and the block on which the controversial home stands sold for more than \$300,000.

One might have expected Hobart architect

Steven Last to be taken aback by the criticism.

But Mr Last said people should have their own interpretation of style and architecture.

"Everyone is entitled to their opinion," he said.

Mr Last did not agree with Mr Garth's opinion.

"When the Sydney Opera House was first built, it was of rather outrageous proportions and forms," he said.

"Now it is regarded as a classic piece of architecture."

Continued Page 2